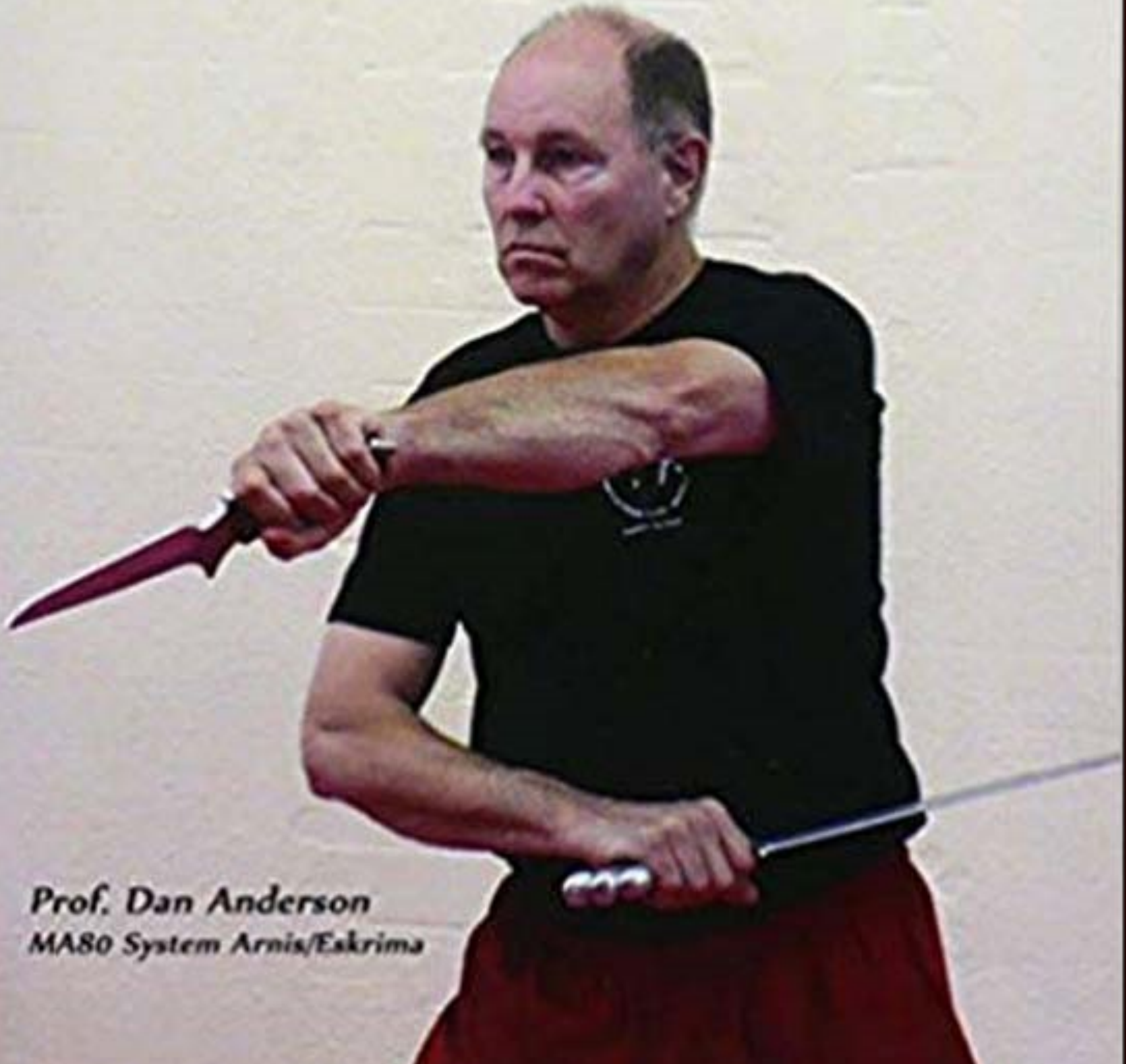
Espada Y Daga

The Sword & Dagger Fighting Art



Prof. Dan Anderson

MA80 System Arnis/Eskrima

Espada Y Daga

The Sword & Dagger Fighting Art

by Dan Anderson

Espada Y Daga

The Sword & Dagger Fighting Art

Dan Anderson

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FOREWORD

By Roger Agbulos

It has been said by some arnis masters that "espada y daga" is the essence of arnis or Filipino Martial Arts. For those of us that practice the art, it is arguably the most difficult, and from a combative point of view, it is probably the most dangerous bladed weapon combination one can come up against.

It requires what is called double weapon skill. On top of that, it utilizes weapons of unequal length, a short weapon and a long weapon. The combat implication is that one is at risk whether at close range or long range. Finally, the footwork, angling, timing, feints and ruses, traps and other fighting guiles characteristic of Filipino Martial Arts make the "espada y daga" the ultimate weapons mastery a bladesman can only hope to attain.

And who else can bring the necessary expertise to present the basics as well as the nuances of "espada y daga" mastery than Modern Arnis Senior Master Dan Anderson?

Dan has been studying and teaching both Karate and Modern Arnis, including his own system of Modern Arnis 80, for close to four decades now. In addition, he has written nearly a dozen of books on both traditional and Filipino Martial Arts.

I personally congratulate my fellow arnisador Dan Anderson for another important contribution to FMA literature as well as an invaluable training aid and reference. And I enthusiastically recommend this ground-breaking book on a very complex but exciting aspect of Filipino Martial Arts, the "espada y daga."

ROGER AGBULOS
Chief Instructor – ASTIG LAMECO

Note: Roger Agbulos is a personal student of the late Punong Guro Edgar Sulite, founder of Lameco eskrima, and has also trained in Kali Illustrisimo under Christopher Ricketts and Rey Galang. I first met Roger when I was teaching a Modern Arnis seminar in Los Angeles. His reputation of being a skilled fighter was only out matched by his personal friendliness.

FOREWARD

by Stephen Lamade

It is a privilege to be asked to write a forward to Dan Anderson's latest book. Although San Miguel Eskrima (the Filipino martial art that I practice) may initially appear to be different from Modern Arnis, we are, in fact, "country cousins" insofar as many aspects of our respective arts spring from the same source.

Until a few years ago there was a wonderful book to have been written about the influence of the Saavedra family upon the development of Filipino martial arts during the 20th century. The various expressions of Doce Pares Eskrima, Momoy Canete's San Miguel Eskrima, Cacoy Canete's corto-range fighting and "Eskrido," the different groups and sub-groups of Balintawak, and, more recently, Remy Presas' expression of Modern Arnis can all be said to have an interwoven complex of likenesses that link them together in a recognizable manner. It is as if there is some kind of Filipino martial art DNA shared by each of these systems that can be traced back to Doring Saavedra! However, that boat has probably sailed. The last original member of the Doce Pares club died in 1995, and unless someone has recorded an oral history of those who knew the Saavedras prior to their deaths during the Second World War, the best that can be said about their eskrima seems destined to remain within the province of opinion and conjecture.

It is interesting to note however the strong similarity (under the differences) between, for example, some of the Balintawak drills that I have seen and San Miguel Eskrima's Palusot drills. One obvious difference is the use of the daga to monitor and control the stick in the San Miguel Eskrima drills, as opposed to the use of the "live" hand to monitor and control the stick in the Balintawak drills - but the underlying structure of the drills is fundamentally the same. This is especially intriguing when you consider that Venancio Bacon and Filemon Canete were training partners long before Bacon left the Doce Pares Club to form his own organization.

However, there *are* important stylistic differences between Balintawak Eskrima and San Miguel Eskrima, and the reasons for these differences are not hard to ascertain. Balintawak was developed in the back streets and alley ways of modern, urban Cebu as a method to perfect the art of the stick fighting duel – popularly known as a "death match." Although there is always the possibility of a death occurring whenever men fight with hardwood sticks, it is not generally considered necessary to kill a man in order to defeat him. Highly skilled, aggressive matches of this kind are generally very short and end when someone is knocked unconscious or is unable to continue to fight due to the effects of hardwood on bone. In contrast, San Miguel Eskrima is an expression of older forms of Filipino martial arts that emphasized the use of the blade. In particular, its stress on espada y daga technique generally requires a more conservative approach to the way that it engages an opponent. Why is this so?

Bram Frank's biomechanical cutting demonstration on the DVD that accompanies this book gives us a graphic reason for understanding why a cut with an espada or daga is to be avoided at all costs. Consider for example that if one's sword were kept as sharp as the knife used in the demonstration, then the extra weight of the sword in combination with its function as a simple lever would assure that most power cuts would probably penetrate to the bone if not through the bone. In addition, the daga thrust can easily penetrate the torso to the internal organs.

Dan Anderson remarks that although he could see the Balintawak roots in Remy Presas' expression of Tapi-Tapi, there was a lot of Modern Arnis that did *not* reflect Balintawak. *That* aspect of Modern Arnis is the influence of the Presas family art that Remy Presas learned as a young boy (from *Modern Arnis - The Art Within Your Art by Dan Anderson)*:

> "You see, when Remy Presas was six years old, he spied on his father teaching the Filipino guerillas during World War II. He would see what his father taught and then go behind the hut, cut down a branch, and do imitative movements. His grandfather caught him doing this and began to teach him. His father

> taught him the use of the bolo. The bolo was Remy's first introduction to Arnis. This art stayed with him all his life. The body shifting, etc., he taught me came from that art. It makes sense in the context of the blade – you shift so that you don't get cut. A cutting tool is very unforgiving."

What is being described here is called "edge orientation" in Dan Anderson's book. This kind of awareness will add an extra dimension to your espada y daga training and will make you a more intelligent fighter. For example, an aggressive forward attack that takes you towards the side of your opponent's "live" hand, while it may be effective in stick fighting, is *now to be avoided in favor of footwork that angles you out of line away from the killing zone of your opponent's daga.* This is a fundamental precept of most espada y daga systems that I have seen, and Dan provides some great examples of how to apply this principle in his book.

Another fundamental precept can be found in the Espada y Daga Larga Flow Drills that emphasize using distance as a main method of defending against a long, bladed weapon. One of the first things taught in San Miguel Eskrima is "Downward" – a series of strikes that control the center-line and give a multitude of options for defending against both the espada and the daga. I like to tell my students to pay attention to the fact that "Downward" starts with a step *backward* to control the distance between you and the opponent. Creating distance is the one of the simplest and safest way to defend yourself, and the fact that "Downward" is repeated about a dozen times throughout the San Miguel Form should be a clue to its significance for the founder of the art..

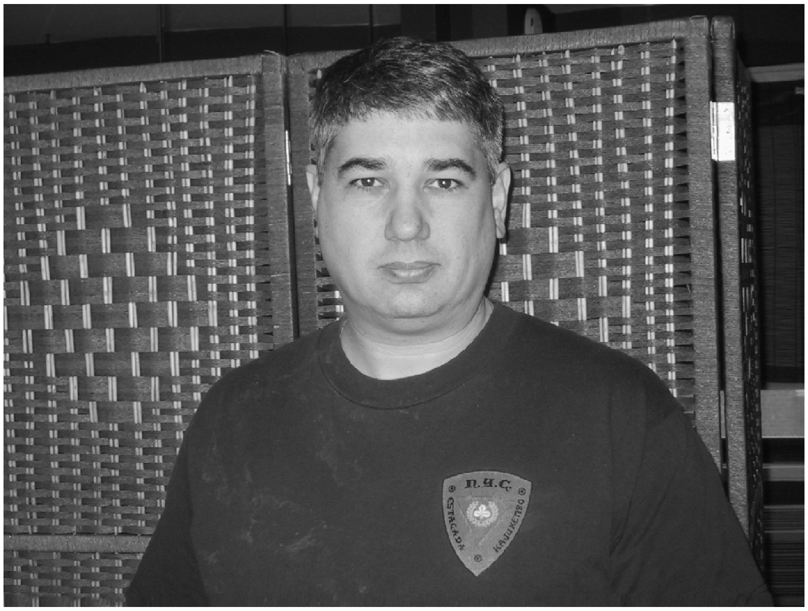
Pay close attention also to how, in the Continuous Defense Espada y Daga Flow Drill, the espada does not "wind up" as it defends against alternating attacks from the opponent's espada y daga. Two points are a propos here: (1) If your weapon is sharp enough it will do most of the work for you, particularly if you concentrate on edge orientation and proper targeting; (2) cutting through the air *after* cutting a limb is a gap in time that could be better utilized by cutting another target. Although espada y daga arts are *conservative* that does not mean that they are purely defensive: one of the *safest* ways to defend yourself is to ensure that you are utilizing your weapon in the most effective manner possible.

Dan's book is an excellent introduction to the art of MA-80 espada y daga. Not only will the information provided herein give you a solid foundation upon which to develop your basic skills, but the intelligent and well-designed drills will give you the conceptual tools with which to conduct your own research and hone your art to the next level. Dan is being modest when he states that his book is a "beginner's book," i.e. a book about espada y daga "basics." What I would like to add to his comment is my opinion that the outcome of fights are determined by the quality of the fighter's "basics."

Stephen Lamade
Instructor
San Miguel Eskrima Organization

www.eskrima.com

Note: For more information about
San Miguel Eskrima go to:
http://northshoreac.com/san_miguel/eskrima/
training.htm

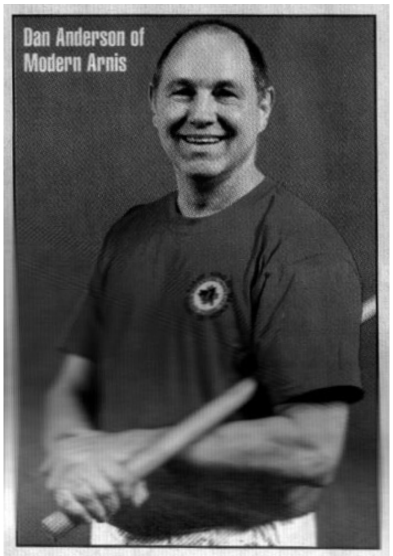


Introduction

This book was a very interesting one to write. My previous books on martial arts have been written from a knowledge base. This one chronicles research and development. I was brought up in Filipino Martial Arts primarily as an impact fighter, that is to say, I have been trained in the use of the single stick. It wasn't until after the death of my teacher, Remy A. Presas, that I began to research the blade aspects of Modern Arnis. I have known Bram Frank since 1994 and knew of his love of the blade. He was the quintessential Modern Arnis blade man. I didn't really connect what he was doing until I watched a video of his that changed my perspective 180 degrees. He was demonstrating how effectively his knife would cut through a denim pant leg into a hunk of meat. Up until that time I was honestly bored with the video. He hadn't really shown me anything new or to be impressed with. Then he did the demonstration of the cutting. His knife went through the denim pant leg and three inches of meat with very little effort at all. I yelled to my wife, "Marie! You've got to come out here and see this!" Bram repeatedly made three inch cuts in this piece of steak effortlessly. It was then I began to take interest in the blade. Like many karate players, I had grossly underestimated the effectiveness of the cutting tool.

I went up to one of Bram's seminars in my area and spent two days not with him but training under him. Here is where I saw the connection between what Remy Presas taught me and what he was doing. The only difference was the tool I was using. A couple of years later I decided that since I never liked espada y daga much, I should look into it to see why I didn't like it and to understand it better. I remember a piece of data Roger Agbulos (a personal student of Punong Guro Edgar Sulite of the Lameco Escrima school) said. He mentioned that a lot of espada y daga instruction tends to be complicated. Well, I took a look at that and figured out the obvious - the deadlier the weapon, the simpler the application needs to be. This is one of the key datums I have steadfastly used in my research.

There is much I have to learn yet about espada y daga. That's fine by me. This is the product of my research. I don't call this Modern Arnis espada y daga because what is in this book is not necessarily what Remy Presas taught me as espada y daga. He actually taught very little of it to me. He did, however, teach me how to use my body motion and this figures in greatly in my research. Bram Frank introduced me to the blade and blade concepts. From there I went on an R&D mission which has been very rewarding. This book is a beginner's book. I hope you enjoy it.



This photo is from Martial Arts Illustrated magazine,
Great Britain's premier martial arts magazine.

Researching Espada Y Daga

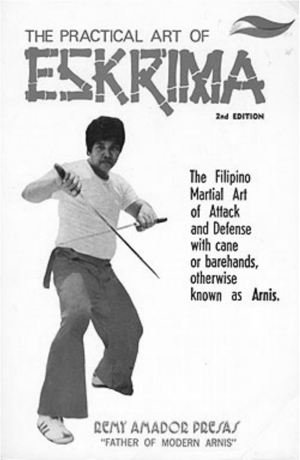
Espada y daga

From Wikipedia, the free encyclopedia.

Espada y daga (also known as “punta y daga” or “olisi y bara”) is a discipline of Eskrima and the FMA believed to be influenced by *European Fencing*. Literally translated as “sword and dagger”, this discipline of the Filipino Martial Arts focuses on engaging an opponent(s) in both close and mid-ranges. Typically the stronger or dominant hand will hold the long weapon (sword) and serves as the primary offense. The weaker hand, or offhand, wields the short weapon (dagger/knife) and is used for both offense (thrusting and sliding) and defense (blocking, checking and locking).

Training espada y daga is generally precipitated by solo baston (single stick) and/or doble baston (double stick), with mano mano (empty hands) and dumog (wrestling) being taught to advanced students. The number and variation of the disciplines taught will vary by guro (teacher) and/or school.

Modern Arnis in the United States is not necessarily known for blade applications. In the Philippines this is not so. Remy Presas did not teach much blade work here, instead concentrating on the stick and empty hand applications. As a youth, he witnessed a duel which involved blades and bloodshed which left him frightened. Because of this he eschewed teaching the blade in America.


THE PRACTICAL ART OF
ESKRIMA
2nd EDITION
The Filipino Martial Art of Attack and Defense with cane or barehands, otherwise known as Arnis.
REMY AMADOR PRESAS
"FATHER OF MODERN ARNIS"

The two basic forms of arnis and eskrima, which makes up the bulk of Modern Arnis are the Presas family art and balintawak eskrima. The close quarters work which eventually became the tapi-tapi has its roots in balintawak eskrima. The classical styles of striking and defense such as the figure 8, rompida, banda y banda, and so forth came from the Presas family art. These were blade actions and if one looks in his book, *The Practical Art of Eskrima*, he puts these under the heading of *“The Spanish Techniques.”* He knew how to teach the blade but didn’t broadly teach it in the USA.

An interesting comment Prof. Presas would always make when demonstrating would be, *“If he touches you, he is cut already.”* I always wondered about that because we were working with the cane, not the edge. Although he never came right out and said it, his orientation was with the blade. Several individuals, through much persistence however, did learn Modern Arnis blade from him. One of these individuals is Bram Frank.

Ted Buot & Ancion Bacon

I learned the cane striking art from Prof. Presas. I came from a karate background so striking was a forte of mine. When I first learned from him in 1980, he stressed a lot of body shifting, angle stepping, and cane maneuvering. I worked diligently to perfect the body dynamics of his art.

When I met up with Bram in 1994, he would tell me, *“Dan. You’re a blade man but you don’t know it.”* I would laugh him off and we would go onto something else.

In 2002 I began researching the roots of Modern Arnis. I started training with Manong Ted Buot of balintawak eskrima. Manong Ted was a student of the founder of balintawak eskrima, Anscion Bacon, and had no prior training so he was the closest thing to “pure Anscion” that I knew of. I could see the balintawak influence on Modern Arnis right away. Balintawak eskrima, as it was explained to me, is a single stick art. It is not a blade art nor stick and developed balintawak eskrima to be a no-nonsense fighting art with economy of motion as one of its core principles. The first time I watched Manong Ted move, I could see the origins of Prof. Presas' tapi-tapi actions. There was a big portion of Modern Arnis, however, which I did not see in balintawak.

I remember watching a video instructional video Bram had sent to me. I was idly watching it, on the verge of boredom, when I saw something which would set my research off in a different area than before. Bram was talking about biomechanical cutting (cutting a connective tendon or muscle so as to cease function of a limb rendering the assailant ineffective rather than killing him). He had his partner hold up a denim pant leg with a steak inside it. With a none too powerful stroke he put a three inch slice into the steak. This was through the pant leg to boot. That got my attention! I was from a karate upbringing which disdained the effectiveness of knives. Thank goodness that this was my wake up call instead of an encounter with an attacker armed with a knife.

I trained in several classes with Bram and saw that what he taught with the knife was the same thing I was taught with the stick – the same body shifting, angling, stepping, the works. The only difference was what he called "edge orientation." Here was the other half of Modern Arnis I was looking for.

You see, when Remy Presas was 6 years old, he spied on his father teaching the Filipino guerrillas during World War II. He would see what his father taught and then go behind the hit, cut down a branch, and do imitative movements on the bushes. He grandfather caught him doing this and began to teach him. His father taught the art of the bolo. The bolo was young Remy's first introduction into arnis. This art stayed with him all his life. The body shifting, etc., he taught me came from *that* art. It makes sense in the context of the blade – you shift so that you don't get cut. A cutting tool is very unforgiving.

When Prof. Presas taught the art of the blade, he did it under the form of *espada y daga* (Spanish for sword and dagger). [I do not count the knife defenses as they are empty hand techniques.] Again, not wanting to teach Americans how to cut each other, the espada y daga techniques he taught were done with canes, one short one and one long one, and this art was not much emphasized in his overall teaching. This was an area in which I decided to do a bit of research in. I went about it backwards. Rather than going straight to his reference materials (books and tapes), I first worked on the drills I had been taught and then applied a linear methodology to my approach. I have successfully done this method in every area of martial arts research to good results. After I had found what worked for me I went back to the original Remy Presas materials to see how closely I had aligned to what he taught and where I deviated as well. It has been an interesting journey.

What I teach is not necessarily classical Filipino Espada y Daga. There are a number of Filipino Martial Arts which have a history of espada y daga in their systems and have a more systemized method of teaching espada y daga. San Miguel Eskrima, Kali Illustrissimo, Lightning Scientific Arnis, and Doce Pares Eskrima are several that come to mind. My espada y daga is personal research and Remy Presas based. I don't consider it classical espada y daga. A better classification of it is more of a Filipino-American application as what I teach are my results from learning blade orientation from Bram, then studying and experimenting on my own. It is the MA-80 (Modern Arnis 80) application of an ancient art.

Filemon "Momoy" Canete
San Miguel Eskrima

Dionisio Canete
Doce Pares Eskrima

Antonio Ilustrisimo
Kali Ilustrisimo

Benjamin Luna Lema
Lightning Scientific Arnis

Why Espada Y Daga?

Why teach what seems to be an outmoded system of self-defense? I don't walk around carrying a bolo and dagger nor do I envision having to come to grips with and opponent who has one. So why do I practice espada y daga? Here are the reasons:

- Coordination - The degree of coordination required to execute espada y daga is higher than just the single stick. That is one reason.
- Split focus - Another is that for me it develops a split focus which is needed for any kind of self defense. Prof. Presas always used to tell me, *"Danny. Do not get hypnotized by the stick."* For some time I would look at that as to not only think with the stick but with other aspects of Modern Arnis tactics as well. The development of split focus enables me to monitor both the stick or bolo and the dagger at the same time.
- Edge orientation - It also trains me to think with reality in my training. I work on not getting careless and letting my partner's short blade too close to me. You will see this in the slight change of the 6-count drill done with stick and dagger (baston y daga).
- Sense of history - Training in espada y daga gives me a sense of history, of how some of the self defense was done before the 20th century in the Philippines.
- Motion aesthetics - Remy Presas was a master of motion. This is an ideal of standards to which I hold myself. Espada y daga, besides being a good method of interdistance combat, is aesthetically pleasing motion to perform.
- Personal completion – Espada y daga was an area that I had not trained in very much yet was a part of FMA so now is as good a time as any to explore it.

Historical Data on Espada y Daga

One of the fascinating points of espada y daga is the European influence on the development of Filipino Martial Arts. Nowhere does it truly show up as it does in espada y daga. I have several quotes from various authors as well as Bram's research on the matter.

From an interview with A. Berry and Zeph Specht

The development and history of Escrima parallels the development of the Philippines as a nation. The various immigrants and invaders alike have had an extensive impact on the Philippine national history and its martial arts.

Around 200 A.D. Arab traders brought bladed metallic weapons and a fluid style of fighting to the islands. These Moslems, who settled on the southern islands of Mindanao, were noted for their tenacity and their ability to fend off invaders.

In the 9th century the Chinese began trading with the Philippines, bringing their flowing influence to Escrima. Trade was also heavy with Japan in the pre-Spanish years (around the 15th century) their blade methods and joint locking martial art systems effected additional changes in the Filipino martial arts. *The Spanish merchants who followed Magellan in the mid-1500 have brought their styles of Espada y daga, which natives were also quick to adopt. All these outsiders have had a drastic effect on all the Filipino blade and stick fighting arts.* [note: italics mine – DA]

From the article The Origins Of Eskrima by: Ned Nepangue M.D.

Fact #7

About 65% of technical terms used in all eskrima/arnis/estocada developed and propagated by many linguistically diverse ethnic groups are of Spanish origin. The Spanish language was never totally adapted by the Filipinos unlike those in other former colonies of the North and South America. This was because the colonial authorities in the Philippines did not encourage the natives to learn the language. For three centuries, only the elite and the educated could speak and write the Spanish language.

A strange fact is, a great percentage of technical terms used in eskrima/arnis/estocada (and even the supposedly pre-Hispanic kali styles) are in Spanish, the language most Filipinos then (and now) did not speak. This is also the language used by the authorities who outlawed the practice and propagation of this native martial art. If the practitioners at that time were forced to practice in hiding, then why did they not use their own respective languages and dialects instead of using Spanish?

Fact #11
Many modalities in eskrima/arnis/estocada like espada y daga are also found in European fencing arts.

From Bram Frank's upcoming published book, Conceptual Modern Arnis

Abecedario: the Alphabet of the angles of attack
"The Twelve striking techniques are the life and soul of Modern Arnis. They are the hinges around which other techniques in Modern Arnis revolve!"
Professor Remy Presas: Modern Arnis-Philippine Stickfighting, Manila, Philippines 1974

Note: Abecedario as a term itself has several translations and usage by many instructors. Some consider it the teachings of strikings with the counters included. Some consider it the feeding of unorganized strikes with or without counters. Some call the basics by the name Numerado: the feeding of strikes with footwork. I personally consider the additions of the counters part of Sumbrada or box drills. My reference to Abecedario as the basic alphabet is not meant as an insult to others that teach the meaning or translation as something different.

Angles? Angles like those where lines intersect? Like in a geometry class? Exactly, angles just like in geometry! Filipino martial arts such as Modern Arnis use angles to understand motions of attack and defense.

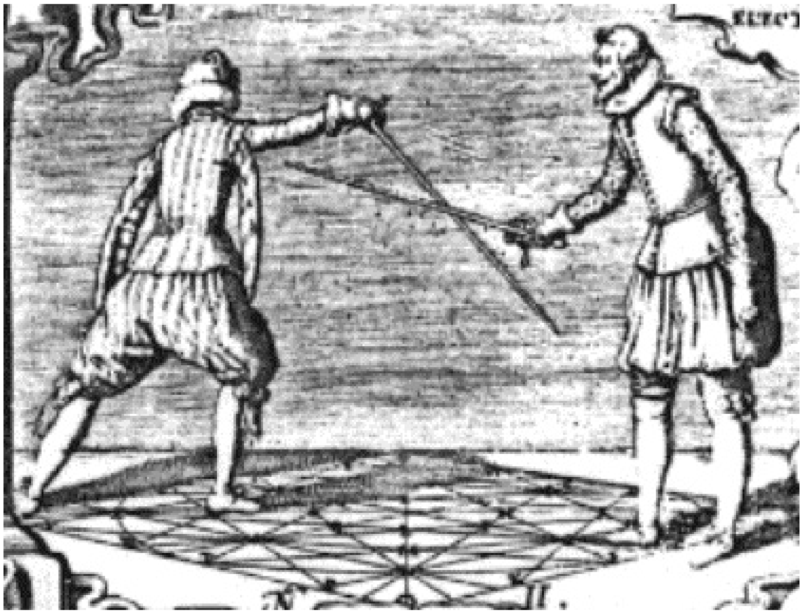
An angle #1 is a downward diagonal. An angle #5 is a straight-line center thrust. An angle #7 is an inverted thrust. These different angles of attack describe "universal planes of motion" which change in orientation and rotation in relationship to each other. The angles and planes of attack which fill a three dimensional space in front of and around a each person's body are used as "universal planes of motion". These "universal planes of motion" become a sphere of attack and defense occurring in real time space. The intersection points of these angles are the defensive planes of "motion". These planes of motion are bounded by the person using them: principles of motion that work within the parameters of natural response of human bodies. Conceptual usage of these angles and planes of motions MUST be understood to allow for one to be in combative reality.

At first glance, the Filipino martial arts sound like a geometry class. In reality the Filipino martial arts have a unique way of getting practitioners to understand the foundations of the art. All motions are tied to a basic alphabet of movement, the Abecedario, the numbering system. A numbering system based in a conceptual format. Abecedario is a conceptual numbering system which shows the way to combative reality.

Every style of Filipino martial arts has its own numbering system. The numbers reflect the teacher's conceptual ideas of important motion. Numbering systems though different usually embody the same planes of motion and the same angles even if the label on each angle is different from one style to the next. The difference in actual labels is the stamp of uniqueness between each style of Filipino martial arts in general. Some of the numbering systems believe that less is more and feed very basic motions so that the practitioner will grow to understand these simple planes as the whole sphere of motion. Others give the practitioner every conceivable angle and plane of motion to start with, each angle unique unto itself and allow the practitioner to fluidly use multiple angles that really express the basic planes of motion. More becomes less. Neither is better than the other just different approaches to the same study.

How did the Filipinos of all the martial arts come up with such a unique way of teaching? What made the Filipinos decide that angular attacks were the best way to deal with teaching and learning while all other martial arts styles didn't? The truth lies in the history of the Philippines itself. The Filipino people occupy a space in the world that allowed contact with many cultures. Traders, pirates, official navy vessels, invaders, and immigration brought them into contact with many cultures and styles of fighting. Many cultures gave to the Filipino way of life. Only one group of peoples coming to the Philippines would truly influence and meld with the native martial arts of the area.

In Europe around 1100 AD to 1600 AD some of the best sword fighters in the world were the Spanish. Of all the classical styles of sword work, the Spanish used principles of motion and conceptual usage of those motions. They taught these motions. This is not to say that others didn't know these motions or concepts but the Spanish organized schools of swordplay. They were the embodiment and spirit of the true warriors. In the name of God and the Pope they set out to convert the world and bring home the riches to Spain. Spain, itself, responded to this by making the warriors of God the conquistadors.



Spanish swords such as those forged in Toledo, were some of the best swords in the world. Damascus was not just the domain of the Japanese. These swords were carried by the Spanish soldiers and the conquistadors all around the globe, and used in actual combat. Spanish steel tasted steel from other lands for centuries. Spanish methods of swordplay met other styles, sometimes losing but most of the time beating other styles of swordplay. Many countries like England were saved from the Spanish only by divine intervention, natural disasters which at the last minute devastated the invading Spanish armadas as no human force had ever been able to do. Where the conquistadors went the Spanish culture arrived.

The Spanish came in force to the Philippines while trying to find their way around the world. The Spanish explorer Magellan came to the islands of the Philippines in the 1500's and established a base of operations. Magellan himself died after a bloody encounter with the native Filipino warriors led by the Chieftain Lapu-Lapu. Wherever the Spanish went they claimed the land as their own in name of the King, Pope, and God. They brought with them their ideas and concepts of living and their culture. A cultural point of view tempered by the fact that the Spanish culture was being spread its "supreme" warriors. Warriors that viewed combat reality as the way of survival and spreading the word of God and of Spain itself.

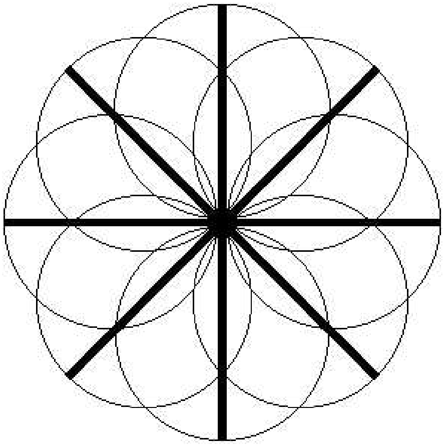
What the Spanish brought to the Filipino martial arts was a western approach to fighting, a style of fighting totally unlike that of the Easterners. The sword was the soul of the warrior to the Spanish and many famous schools had been teaching the art of the blade for hundreds of years. Spanish fencing schools were famous throughout the world for teaching conceptual footwork and body movement. The edged weapons taught by the Spanish were the short sword, long swords, cut and thrust swords, rapiers, short sword and long sword, dagger and rapier, buckler and sword as well as saber and two handed swords. Over the years the secrets of movement and use of the sword as taught by the Spanish was sought out by anyone intersected in surviving edged weapons encounters. The Spanish literally wrote the book on the art of the sword. As with their sailing "rutters" or navigation books, Spanish fencing manuals were treasures that were bought, stolen and traded. They were then translated into French, Italian, German and English.

The basic motions used in Spanish fencing are the angles of attack, the "Universal planes of motion," intersecting angles and planes. This is why no other eastern martial art offers angles of attack. They were not exposed to western fencing. The Spanish and others came and went to many eastern cultures but the Spanish found the Philippines to be a center of transportation and a stopping point for their imperial navies.

For over 350 years the Spanish "ruled" the Filipino people. During that time the Filipinos rebelled against the attackers constantly with each encounter bringing with it new insights. Contrary to popular myth, a lot of Filipinos absorbed and adjusted to the ways of the Spanish. Many Filipinos went to Spain to be educated and some went to the famous fencing schools that existed at those times. Fencing masters came to the Philippines to teach and open schools. The cultures blended. War and oppression make strange bedfellows and the ways of war merged.

Western fencing using rapiers and cut & thrust swords was a serious affair. Some people died while others were maimed. Thousands gave their lives in personal duels and tens of thousands died in inter-European warfare. Use of the blade was important with the competition between the use of the cut or the thrust rising to paramount importance. Encounters with the blade were swift and deadly.

Countering attacks made with over three feet of steel involved intersecting angles of the attack and immediate counter attack along the opened line.



To establish this as a learned response the Abecedario was invented. Students at places like the famous Toledo fencing schools practiced cutting along charts on the walls with the 8 universal planes of motion on them. They practiced footwork on charts drawn on the floor depicting proper foot motion, stepping in quarters and triangular stepping. Disengagement's, parries and counters were learned. Death could come in an instant from attacks so responses were made instinctive. The Abecedario taught that the type of weapon wasn't as important as the incoming angle of the attack. Learn to deal with the angles and the answer was apparent; intercepted attack with counter.

The Abecedario has become the main stay of Filipino martial art. The Filipinos saw it was good and took this method of teaching and cleaned it up. Teaching in the Philippines was done tribal style, from one to the next, everyone different, sharing conceptual motions without regard to linear learning as in the old formal schools of Europe and even the Far East. The Abecedario was and is an easy format to learn. Complex motions are hidden inside but the basic foundation is simple to see understand and to use immediately.

"Eskrima or Modern Arnis today is popularly played with the use of the cane, it being less lethal then the bladed Itak or Broadsword."
Professor Remy Presas: The Practical art of Eskrima 2nd Edition - Manila, Philippines 1980

When Professor Presas developed Modern Arnis one of the things he did was change one of the old Filipino customs of protecting the weapon. People used to hit stick onto flesh even in practice for the belief was that the stick was sacred, therefore one didn't hit stick to stick; one hit stick to hand. It was a practice that stopped lots of people from learning Arnis. The old practice for learning Arnis was synonymous with pain. This belief was a common way to protect the hidden secrets of the Filipino martial arts of Eskrima and Arnis. Modern Arnis and the Filipino arts in general, used this system for many years. Only true warriors underwent the pain willingly, which was a means unto itself to keep the art of the blade secret. Professor Presas changed that practice, which allowed many to come into the world of Arnis. But it didn't change the meaning inside.

Hitting stick to stick wasn't sacred. A stick is only a stick, driven by the hearts and souls of the warriors wielding them. Hitting flesh wasn't the way. Hitting flesh just proved how tough the practitioner was. Hidden inside the art of hitting was a sensitivity drill, a conceptual motion that had to be learned. Hitting contained a conceptual usage that needed to be felt and passed on. The concept contained in the old style of the Filipino martial art was of "steel to flesh". Hitting steel-to-steel ruins ones blade. Hitting steel to steel exists in the movies to add excitement and noise. In combat, one strikes steel to flesh, direct response to direct action. Eliminate the offending weapon. Destroy the opponent's weapons' hand, the art of "De-fanging the snake".

The culmination of Filipino fighting arts is the use of the blade and to preserve this culture it was hidden within the context of stick fighting. The Filipino's simple stick fighting was the living library of the old way of steel. The etiquette of steel is strong and is a common denominator in many cultures. In many arts the blade is sacred, the blade embodies the soul of the warrior. The use of the stick was "magic", the art of misdirection, so the art of the blade wouldn't be stolen or misused. The art of the blade was revealed only to those that survived the art of the stick.

When the Spanish came to the Philippines they brought with them some of the deadliest forms of blade fighting ever seen by mankind. These skills were honed over hundreds of years fighting all over the world: Espada y Daga, Double Daga, Espada Largo, as well as the art of stepping and motion: In-quartata. In-quartata became the stepping of the triangle, male and female, instead of the stepping in quarters. These fighting systems blended with the native arts and continued through to today. The Spanish also brought with them blade etiquette, the respect for the blade and a profound feeling of honor about the use of the edge and the point.

The merging of these two cultures, along with the myriad of cultures already in the Philippines containing martial arts, ensured that the use of the blade would be hidden from the common eye. Teaching and learning this deadly art became the grounds of stick fighting. The art of steel was hidden in dance, tradition and the art of the stick. An area where the uninformed and the unknowing changed the striking techniques to reflect the percussive aspect of the stick rather than the cutting aspect of the edge. An area where as in playing the telephone game the story never seeming to change actually changes with each retelling. The result was that the art of the stick truly developed unto its own. An art bathed in the aspects of Spanish blade but with the soul of the new Filipino warriors.

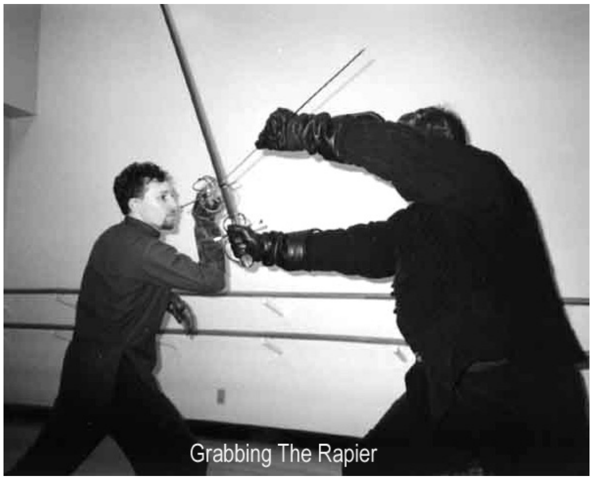
As the art grew the knowledge of its origins became hidden even from those that practiced the art. Some misinformed instructors to this day point out techniques that grab or deflect thrusts with empty hand as examples of stick art, rather than as corruption of the art of the blade. No one realizes that the art of grabbing the blade lives on. Misdirection is rampant and as in the telephone game each retelling loses more and more contacts with the true telling.

For around 400 years the Spanish occupied the Philippines. Rapiers along with cut and thrust swords, were the predominant weapons for most of those 400 years, and the Spanish used the art of deflecting live blades with their gloved hands. They used quick patting or deflections on the flat of the attacking cut and thrust blades to give a moment to counter attack. Rapiers in specific have no discernible edge except for the tip end of the rapier, which was like a dagger and grabbing the blade was an extremely effective technique. Killing was done with the point. Grabbing a rapier gave moments' pause to allow for the finishing blow.

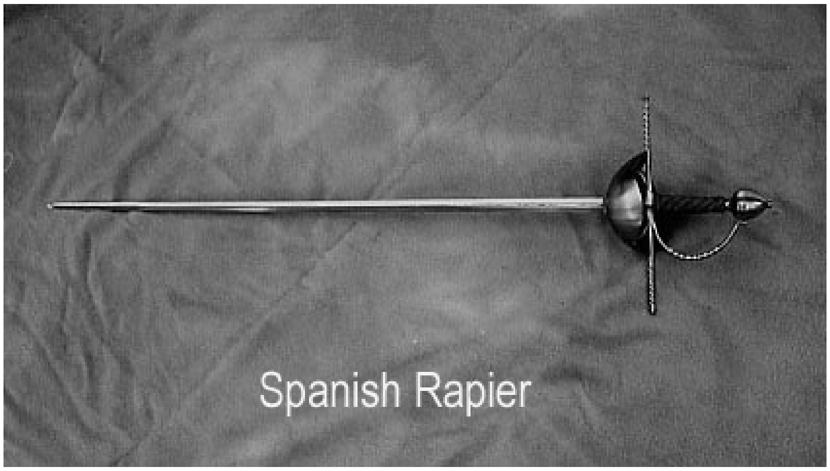
Grabbing a stick leads to painful joint locks and takedowns. Sticks have different conceptual usage than a blade. Today no one attempts to find the difference between the two arts. All people talk about is how the arts are the same. They use the same conceptual usage for the two weapons when they are not interchangeable. The end result is misdirection and the telephone game.

If one listens carefully, to Professor Presas on video taped seminars, the truth slips out. *"He cannot touch you. He is cut. You see, this is cut. He touches you and you cut this"*. One example of this is Professor Presas' favorite motions of Abaniko double action. This conceptual motion works well with a stick, but is deadly with an edged weapon. Watch the Professor carefully. As a strike comes at him, he strikes with his stick in a fluid motion while exclaiming, *"You cut this."* He uses a stroking motion: a conceptual usage based on an edged weapon not a blunt one. The first motion of the combination against a number one angle attack slices the opponent's flexors.

The second motion, the first Abaniko motion, thrusts the eyes and rotates cutting the outside carotid. The second Abaniko motion cuts "blue worm" the lower intestinal line and the third motion then cuts the abdominal aorta followed by a cut to the throat.



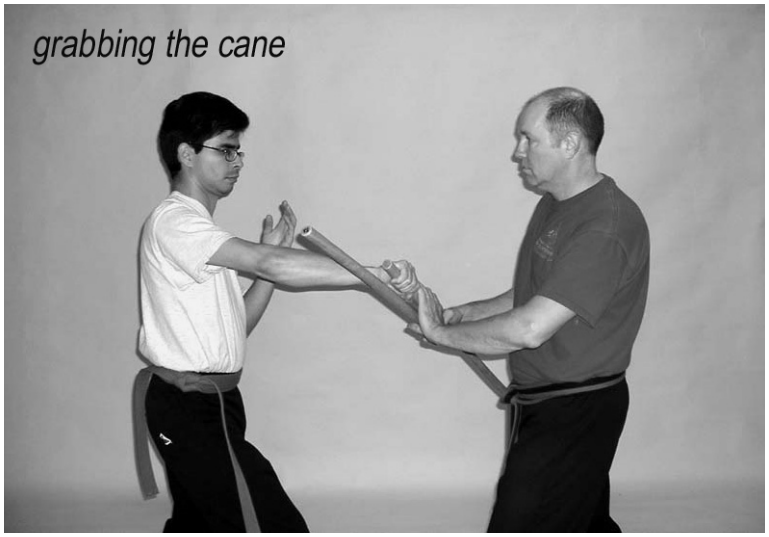
Grabbing The Rapier



Spanish Rapier

Cut & Thrust Sword

Over the years the Professor has taught many students the basic concepts of Modern Arnis. Almost all of these people have exclusively used sticks and the Professor himself tells of the real horror of killing that he learned from his grandfather. That killing, that horror, that reality of Arnis is not what he wants Modern Arnis to be. Modern Arnis is no longer taught as in the old days, where the victor went home and the loser went into the ground. The responsibility for being a good person is tempered by the art as reflected in today's society. No one is taught the art of the blade to ensure that it cannot be misused. The Professor and others like him will not take the responsibility on their souls of maybe teaching the wrong person the art of the blade. They want a good image for Arnis, and a long future. They have turned their backs on the old heritage for fear of the connotations of using the blade. It is a choice they have the right to make.

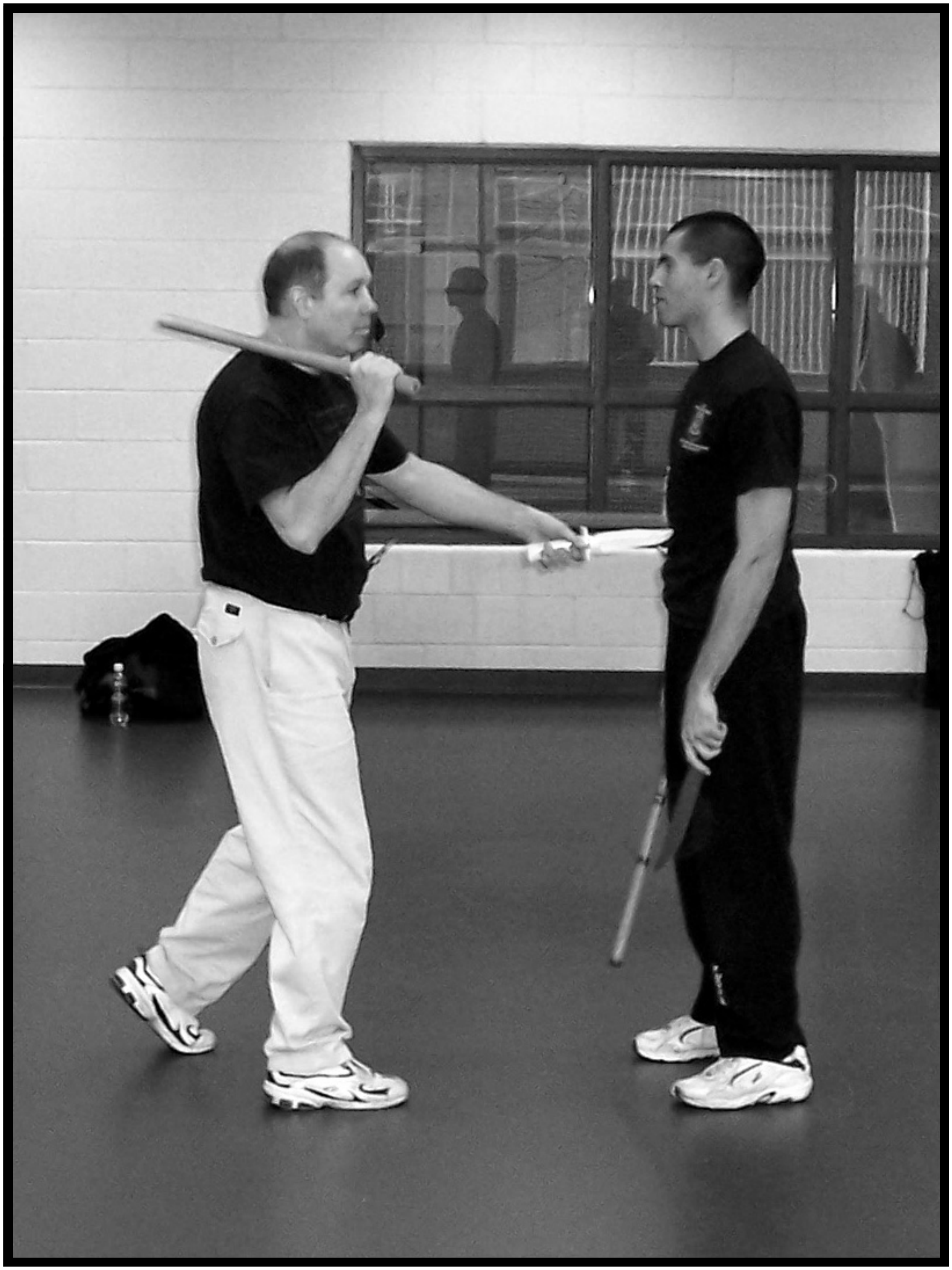


Of all the combinations possible, only Espada y Daga or Sword and dagger reflect a different point of view from the standard Filipino martial arts. Sword and knife/dagger techniques and the conceptual usage of them actually come from European combative fencing. The other double weapons can find origin in whatever martial arts have blossomed in the Filipino tradition of martial arts or in the martial arts of their neighbors. Sword and knife came to them, the Filipinos, from the occupying forces of the Spanish.

Current versions of Espada y Daga have been influenced by the Filipino flavor but they are still the old-fashioned cut and thrust or rapier concepts of the Spanish fighters that have survived into today's world. Using a very long shaft of steel with a much smaller parrying/thrusting knife is not as simple as "strike with the sword, then thrust with the knife." Ones parrying hand learns to operate in a miniature sphere of rotation. Meanwhile, the sword is making tangerial thrusts off the conceptual motion of contact, big and small, due to the ever-changing radius of the attacking weapons length. Espada y Daga also asks that ranges of combat be used in several ranges at once. The weapons make one utilize ranges of combat in an ongoing flow, no set place or range, because the ability to use each weapon to the fullest has two different truths: One short, close range, the other far away, long range.

The key point to be made in all these references I've quoted is that there was very much a Spanish influence on the Filipino Martial Arts and that point cannot be downplayed.

Basics

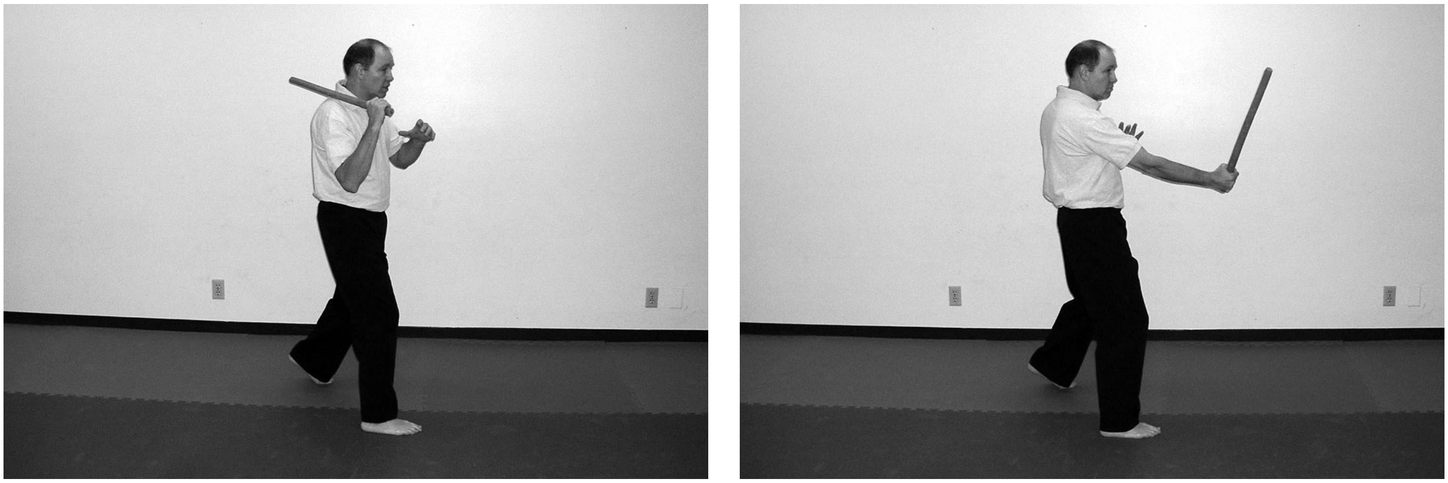


Angles Of Attack 1-12 with a stick (impact weapon)

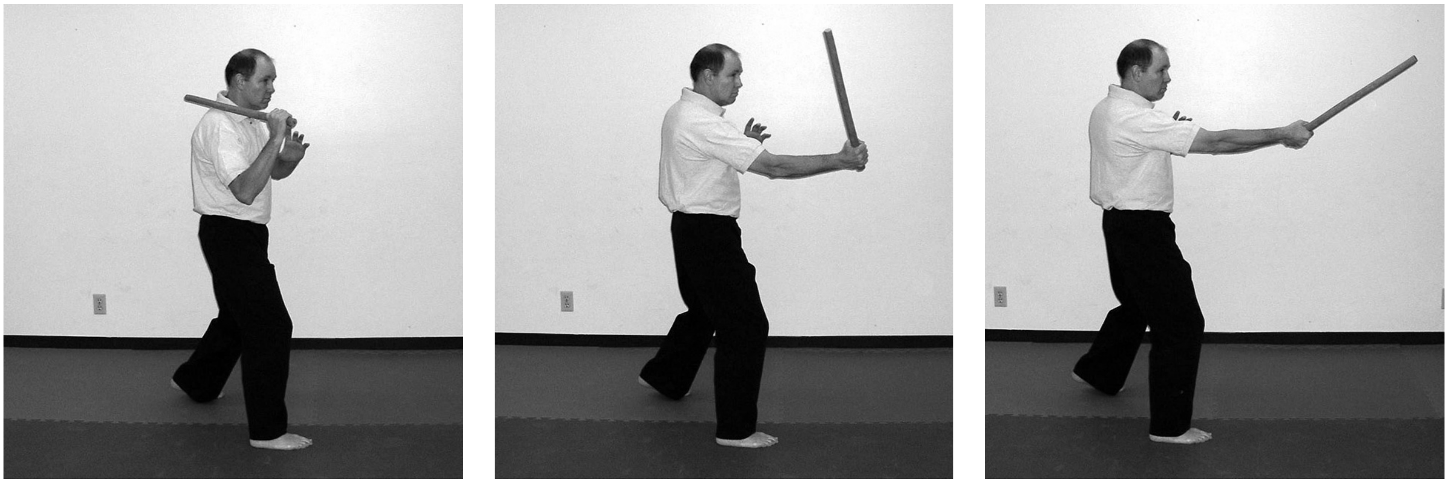
Right here at the beginning is a good time to note the difference between impact weapons and edged weapons. Impact weapons (sticks, clubs, canes, hammers, etc.) need speed and power to create an effect. You need to go for hard, bony surfaces for an impact weapon to be the most effective. Impact weapons break things. Edged weapons, by contrast, are "matter separators." Number 1 of Bram's "Commandments Of Steel" is "Steel cuts flesh." The kinetic energy needed to cut is to draw across a surface rather than bang into it. If you are using a stick and dagger for your training, your stick needs to bang while your dagger needs to *slide* or *stroke* the target of your partner. If you are using a bolo and dagger, they both need to slide/stroke.

Before I get into the actual angles of attack, I will go over the different ways you can strike with an impact tool and different ways you can use a cut & thrust tool. I classify the impact tool methods as the blast, the snap strike (fly cast), slashing, clipping, and the rap.

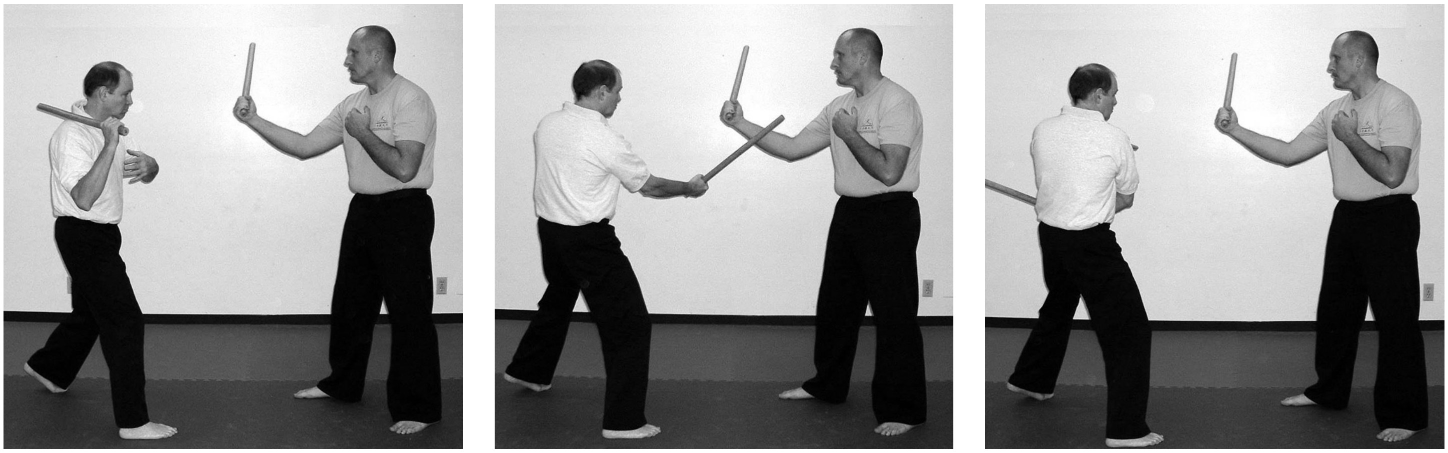
In combat, the *blast* is a linear strike meant to finish off your opponent with one blow. In training, you deliver the strike with your wrist at a right angle. It bends just before impact for follow through.



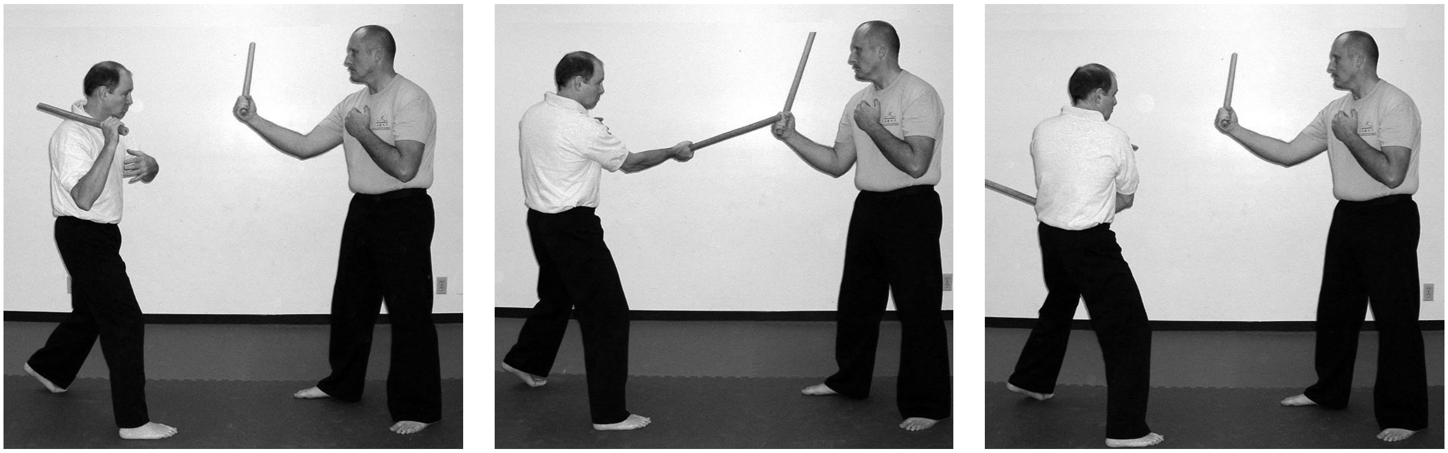
The *snap strike* (fly cast) is where you use your wrist bend to aid you in reaching your target. It is a longer distance strike than the blast. I nickname this the "fly cast" as it resembles fly casting while fishing. This strike is not as powerful as the blast.



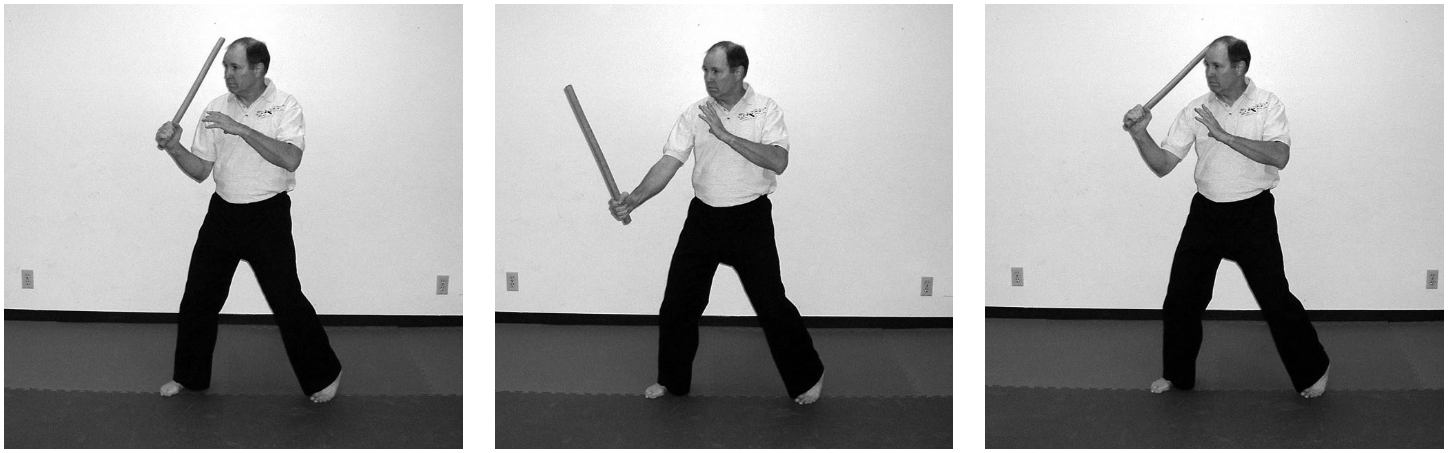
Slashing is a curving strike where your object is to hit through your opponent.



Clipping is a longer range strike where you impact with the tip of your stick rather than the "meat" of it. This is an incredibly painful blow.



A *rap* is a sharp, speedy, recoiling strike used without body torque. It will hurt but not necessarily break bones.

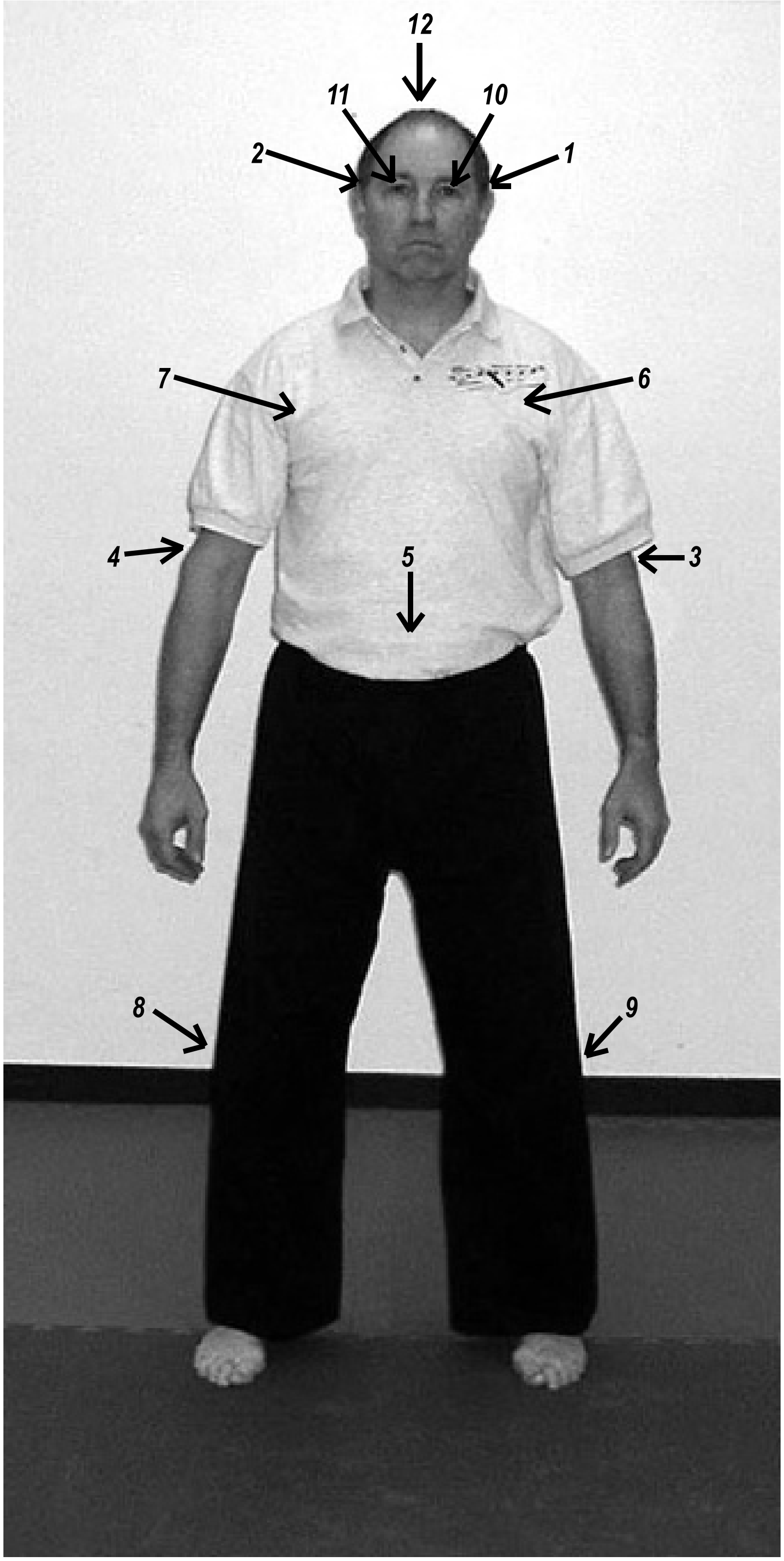


In addition to the above, you can thrust forward with the tip of the cane or the butt. The difference between these strikes is what will tell you what kind of defense or counter to use. A blast is easier to execute a disarm technique on than a slash. A blast has the property of following through the target so it will be easier to capture. A slash, however, continues on past the target so capture is far harder to do. On each of these strikes except for the rap, body torque will increase the power of the strike. Prof. Presas was of the "one strike, one victory" frame of mind. He taught to use a good follow up strike than a rapid fire series of strikes.

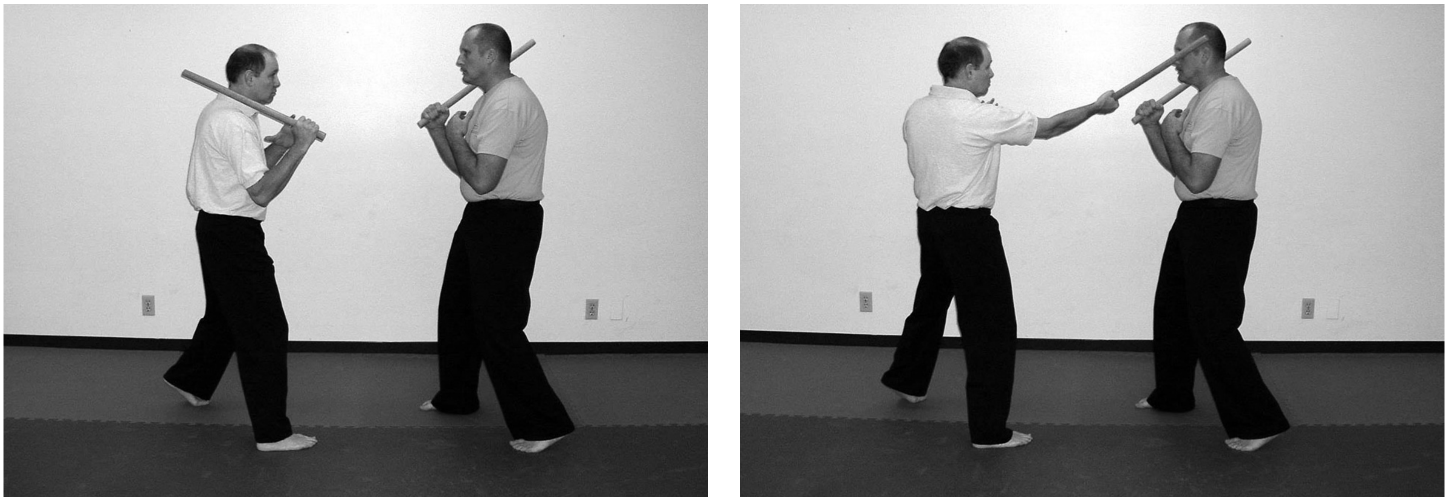
Distance wise your striking would progress from (long range) clipping to the snap strike/slashing to (middle range) the blast or rap to (close range) spiking with the butt of the cane (the punyo).

Angles Of Attack

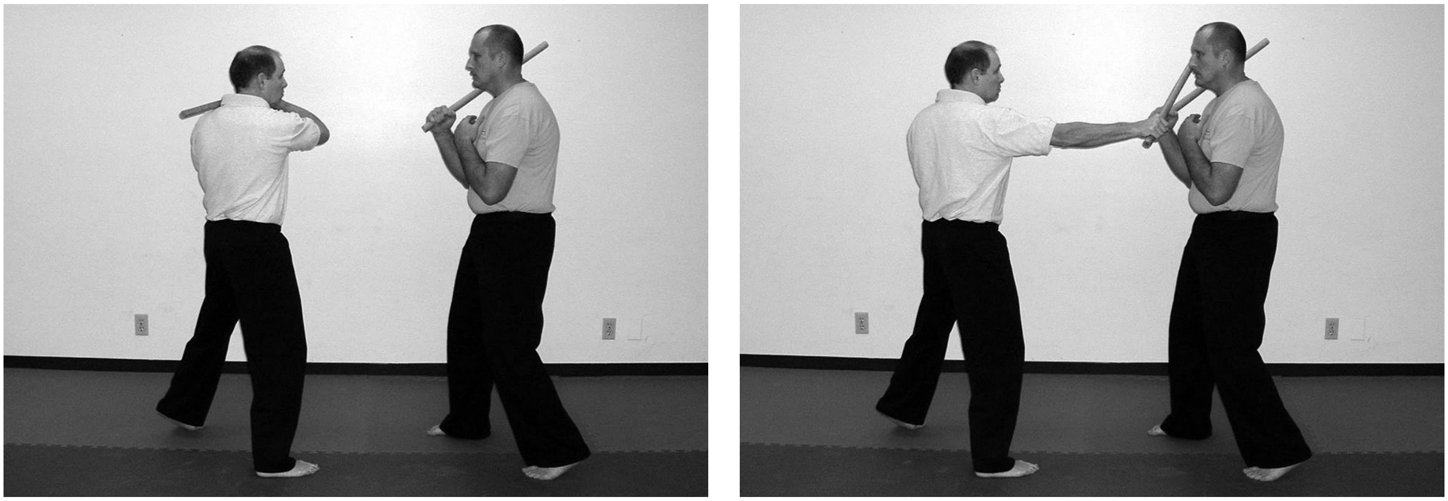
In Modern Arnis, the strikes are numbered, not named. The numbering system is target based. One of the very few distinct differences in how Bram and I teach is in the left hand angles of attack. He goes strictly by exact location of target and I go by characteristic of strike to target. Example: right hand strike number 1 is a forehand strike to your opponent's left temple and strike #2 is a back hand strike to your opponent's right temple. My left hand number one is the forehand strike to the opponent's right temple. Bram's left hand number 1 strike is a back hand strike to his opponent's left temple.



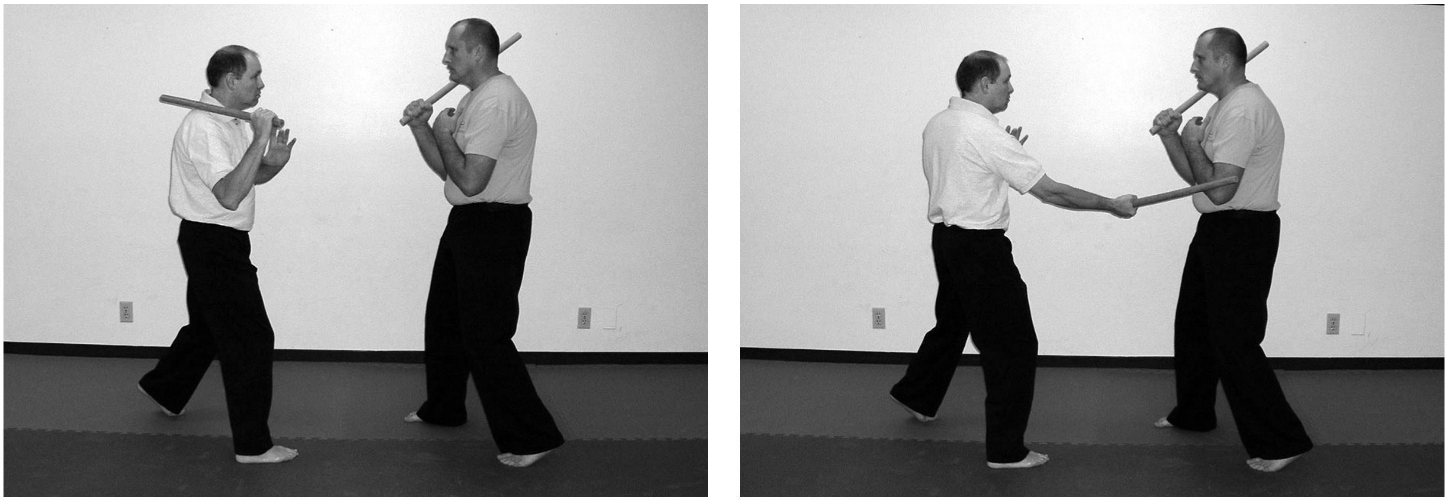
Strike #1 - forehand strike to the left temple



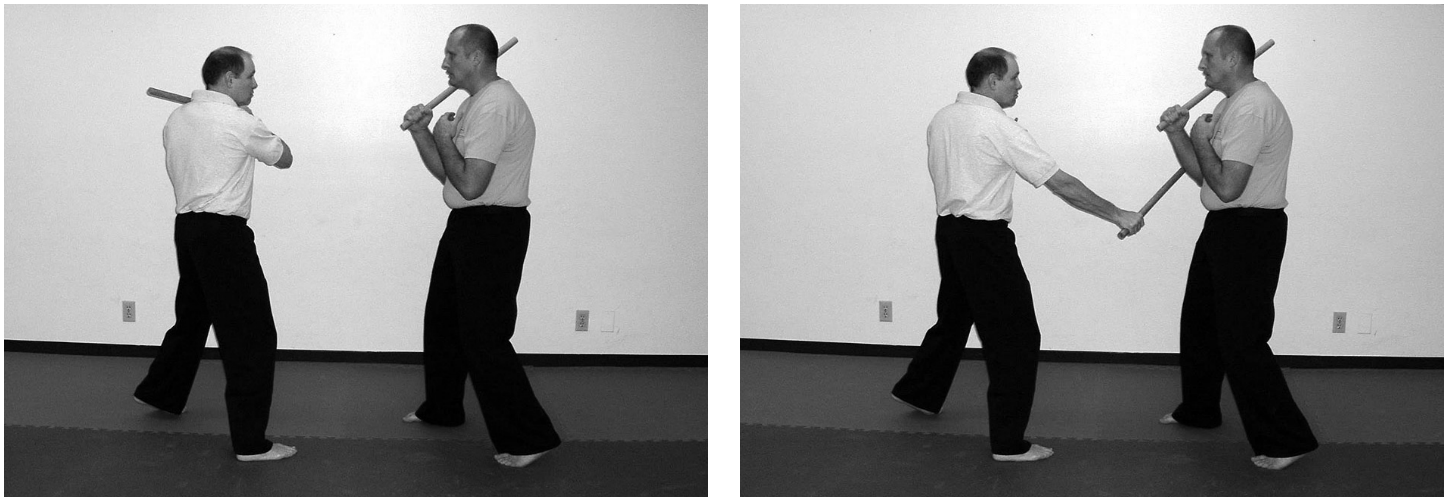
Strike #2 - backhand strike to the right temple



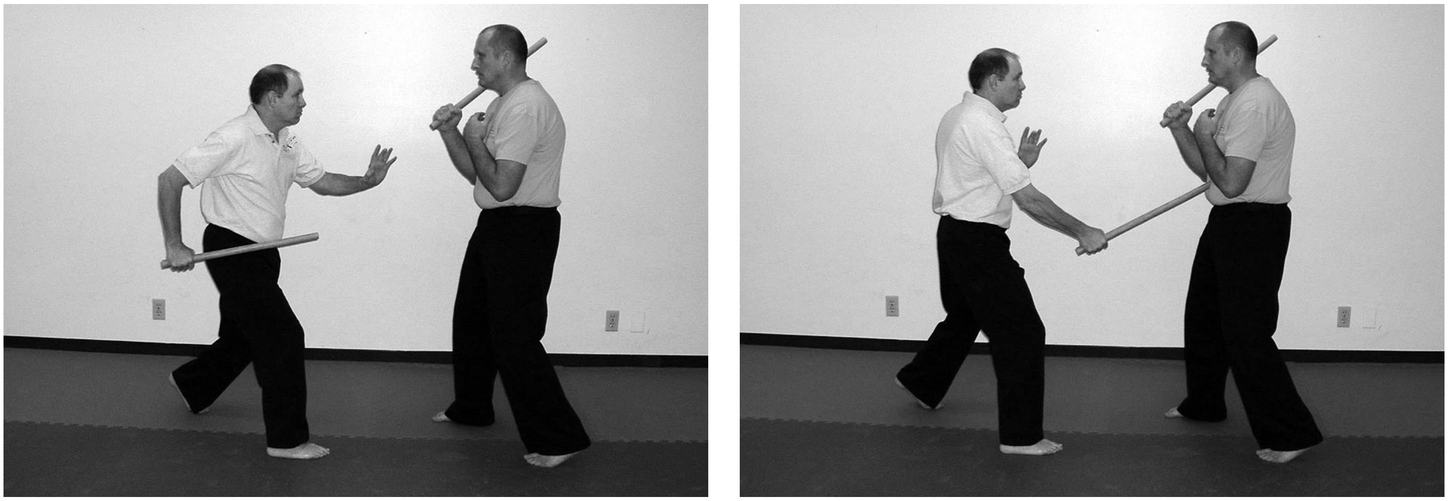
Strike #3 - forehand strike to the left elbow



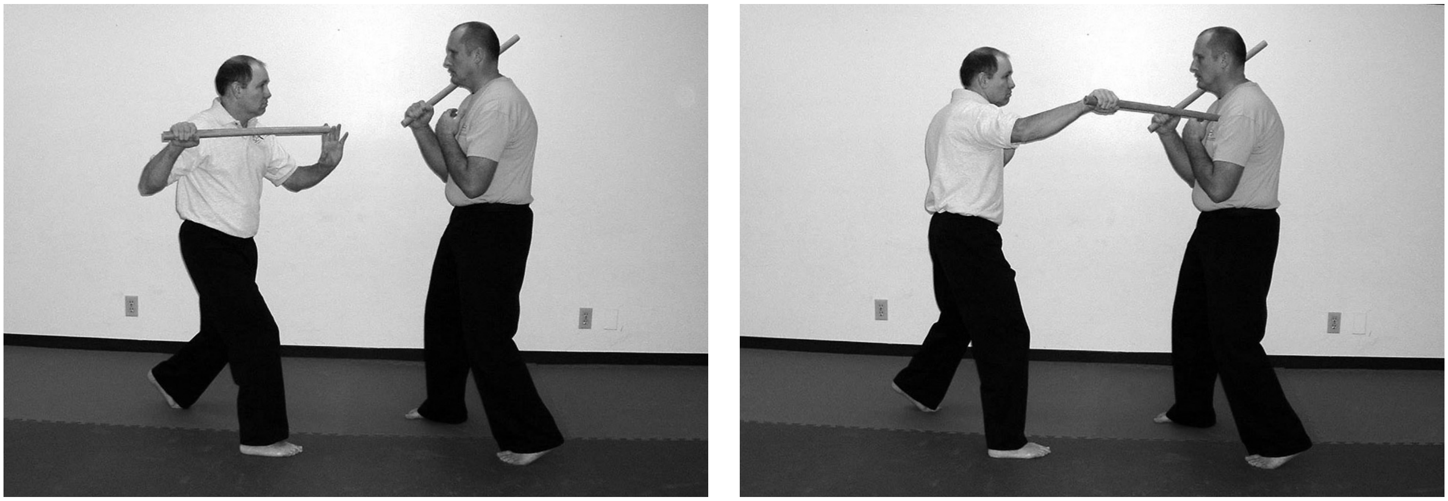
Strike #4 - backhand strike to the right elbow



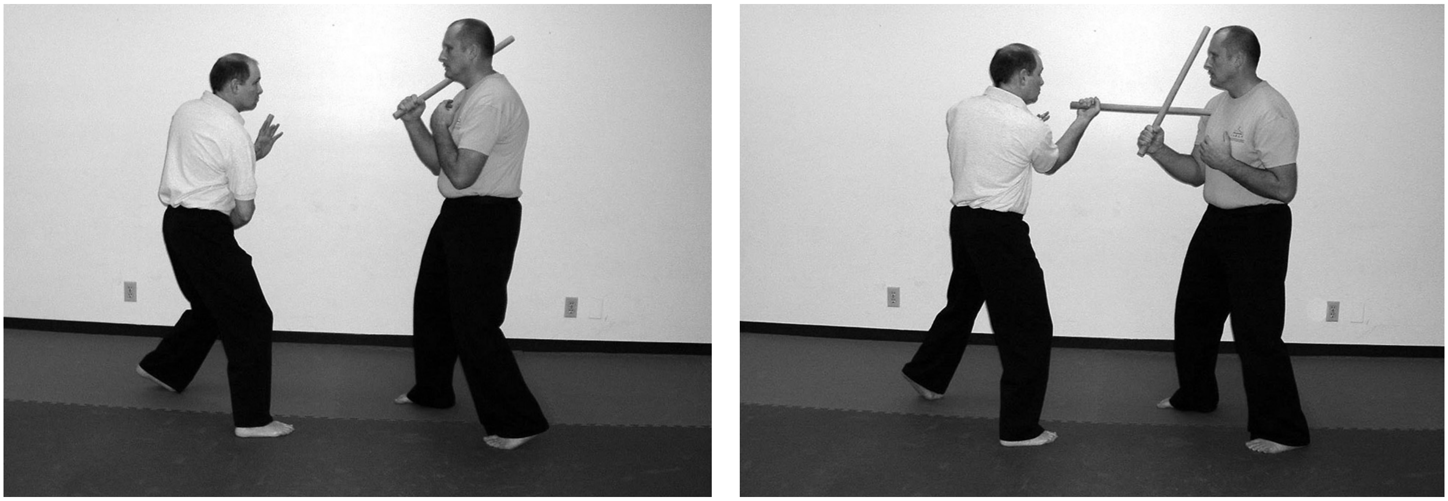
Strike #5 - forward thrust/stab to the stomach



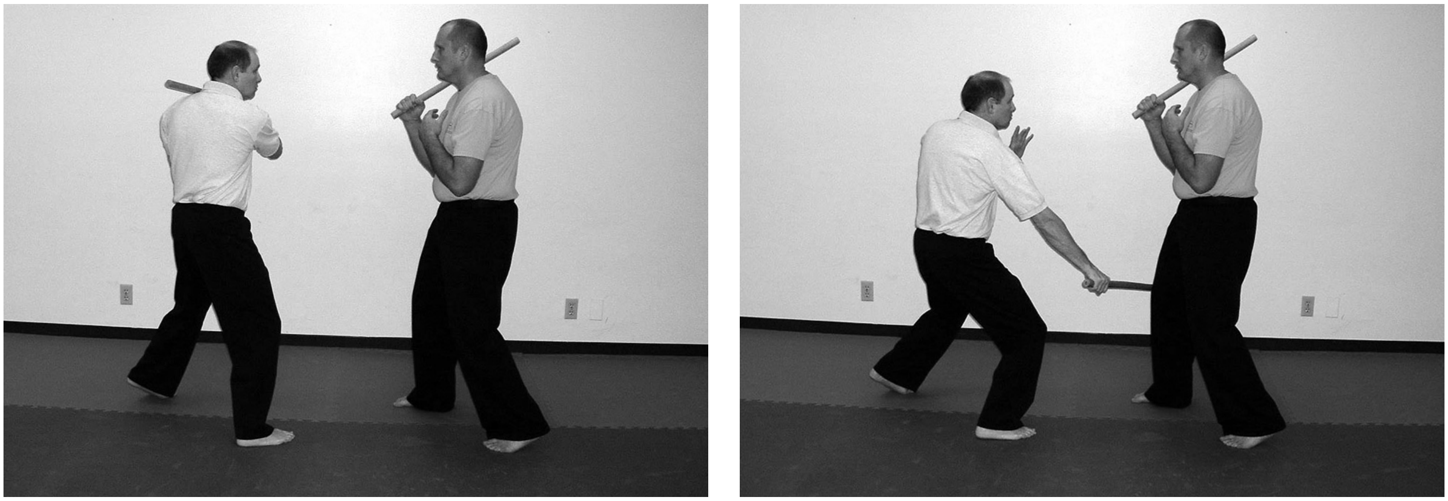
Strike #6 - overhand thrust/stab to the left chest/shoulder



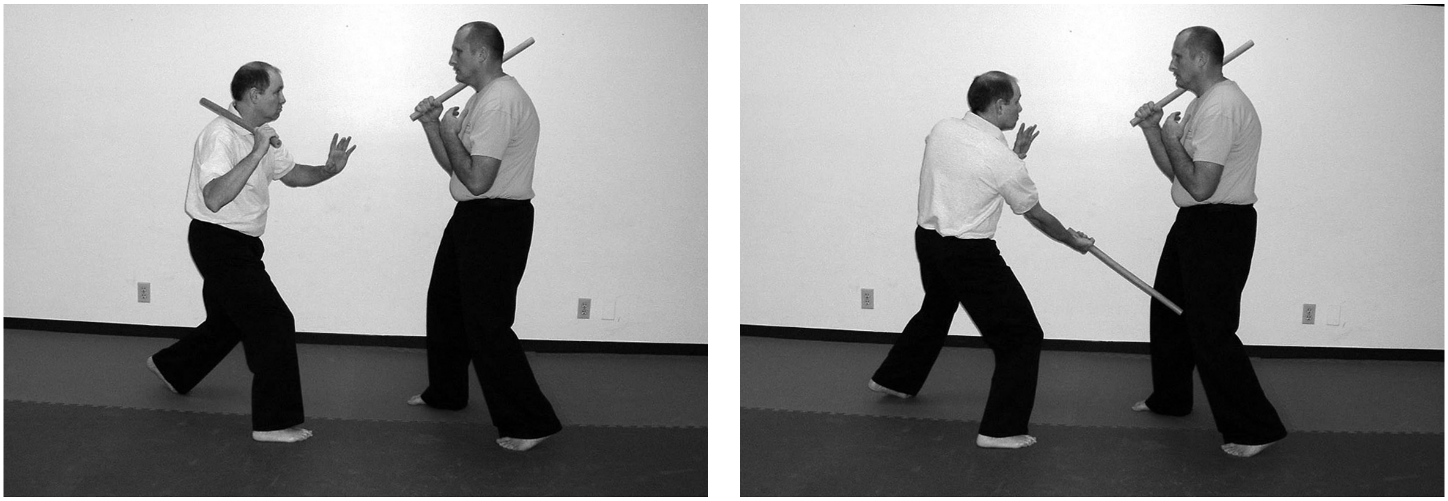
Strike #7 - inverted stab to the right chest/shoulder



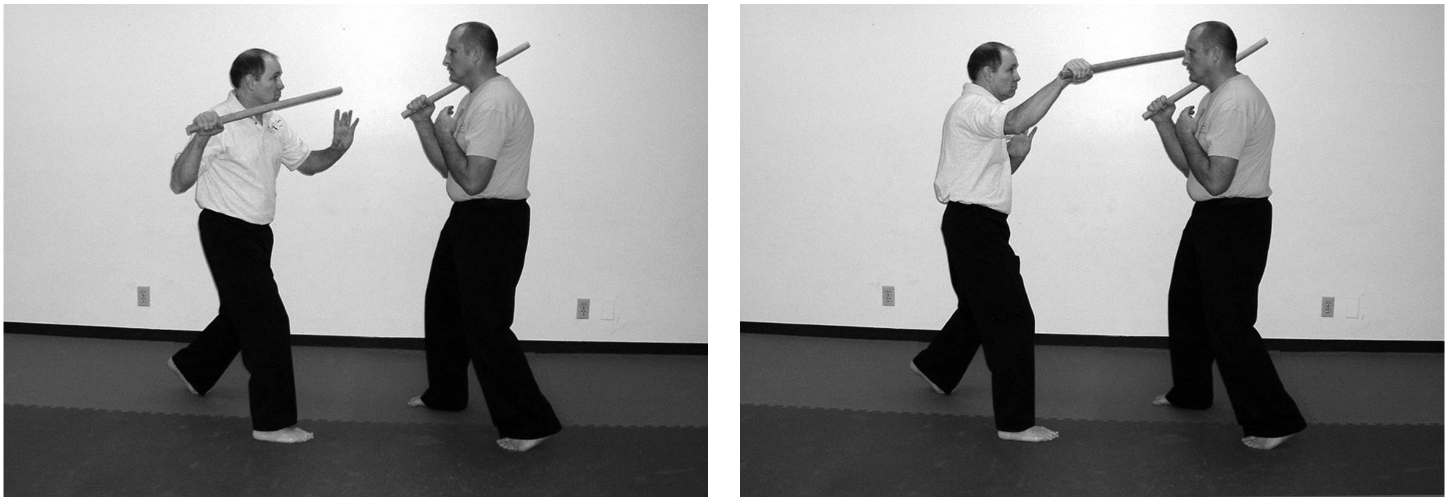
Strike #8 - backhand strike to the knee



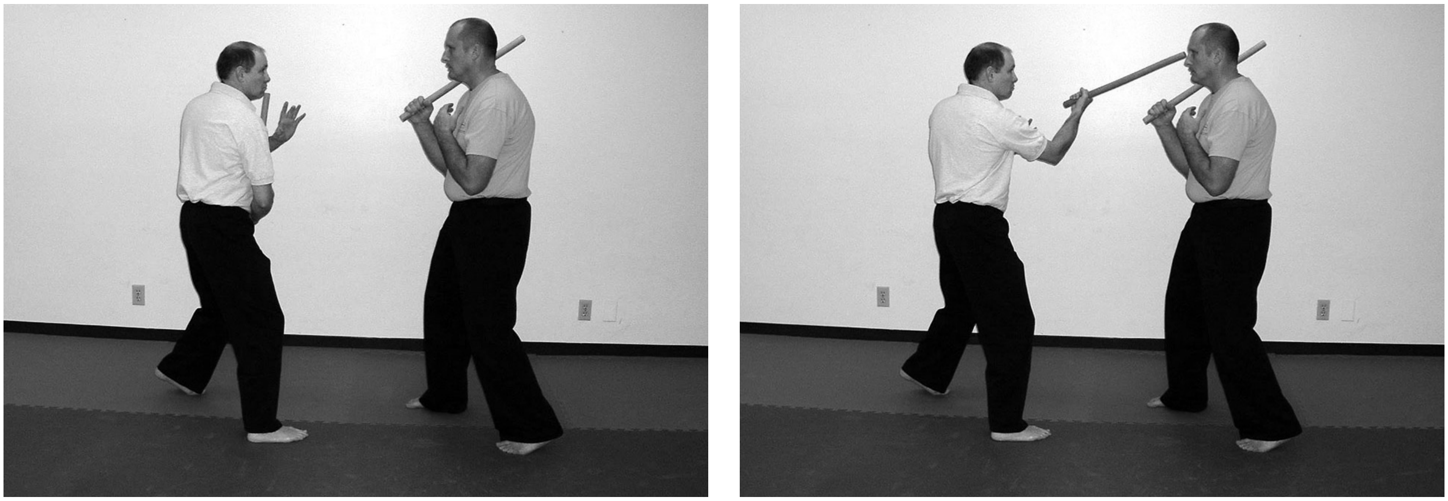
Strike #9 - forehand strike to the knee



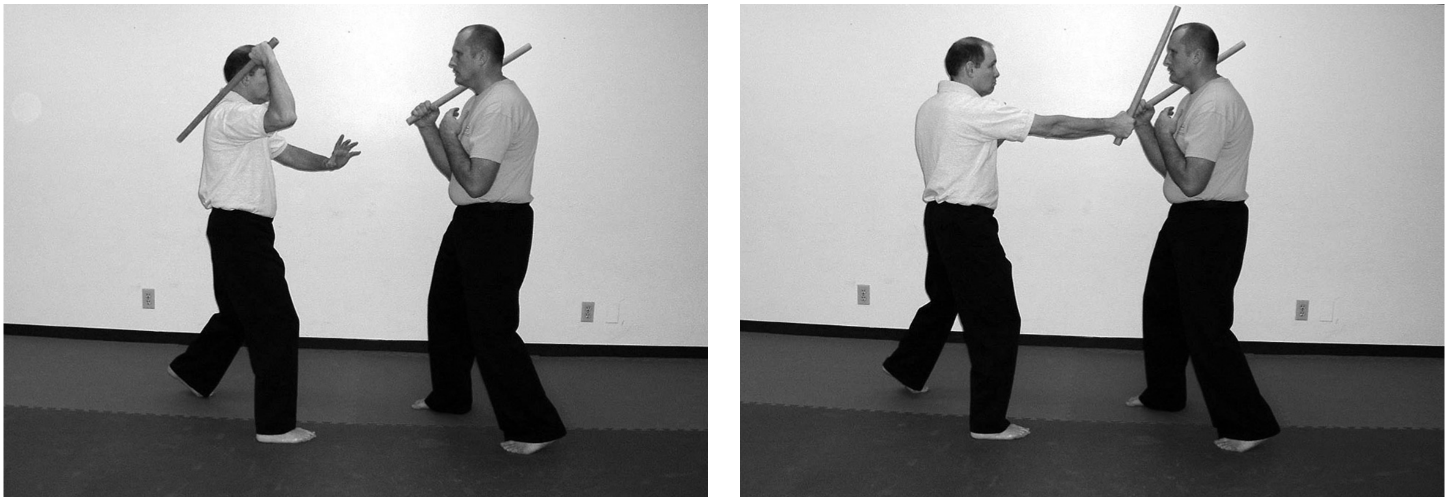
Strike #10 - overhand thrust/stab to the left eye



Strike #11 - inverted thrust/stab to the right eye



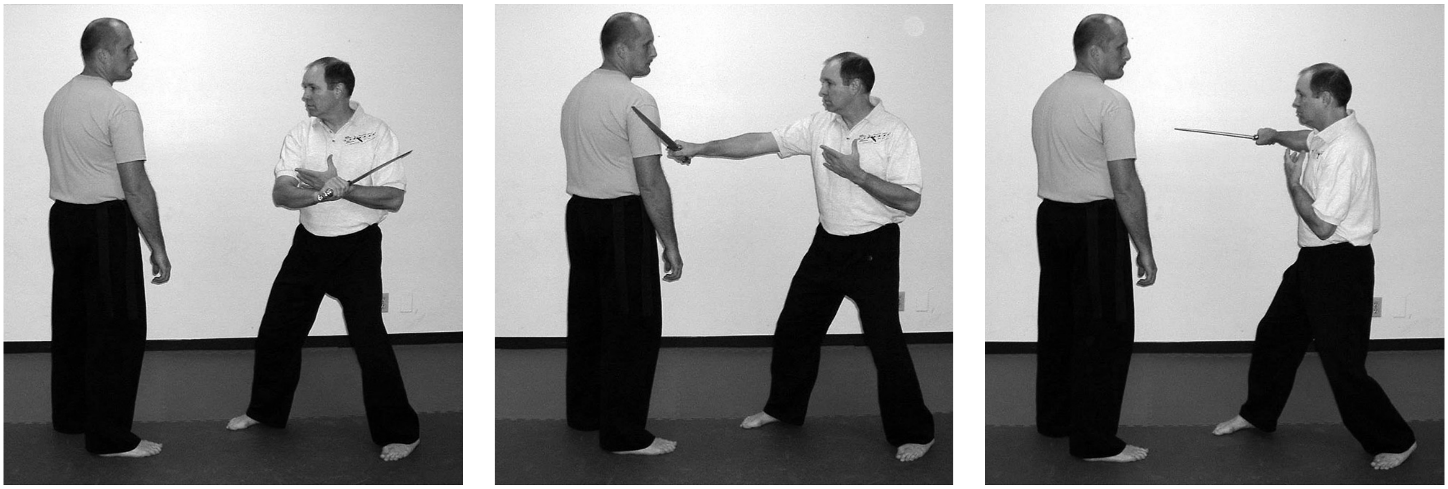
Strike #12 - overhead strike to the crown



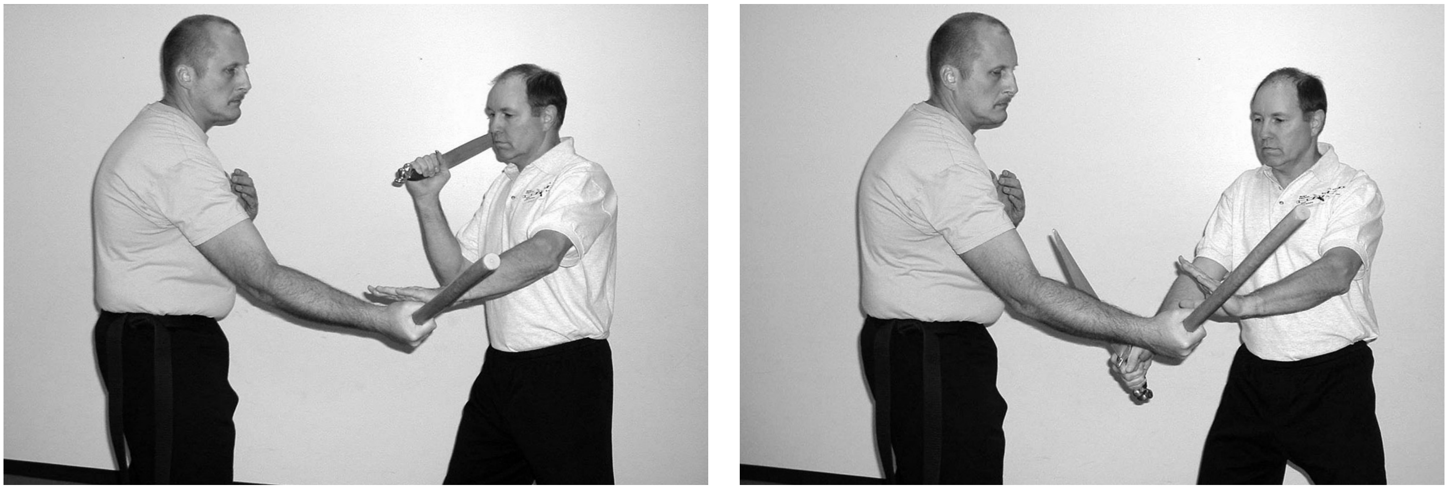
Edged Weapon Usages

To say you only slide or stroke with an edged weapon is actually incorrect. There are different types of actions you can effectively do besides slide/stroke. The types of cuts I will go over are the slash, the hack, snap cut, c-cut, stab, fillet, “chef cut,” tip rake, and butt strike. An interesting characteristic of the blade is that it is not necessarily not a speed based weapon so a *reach & draw* delivery is as valid as the wind up and strike method. The reach & draw is delivered in an oval motion. There was an advertisement for a phone company which said it best, *“Reach out and touch someone.”*

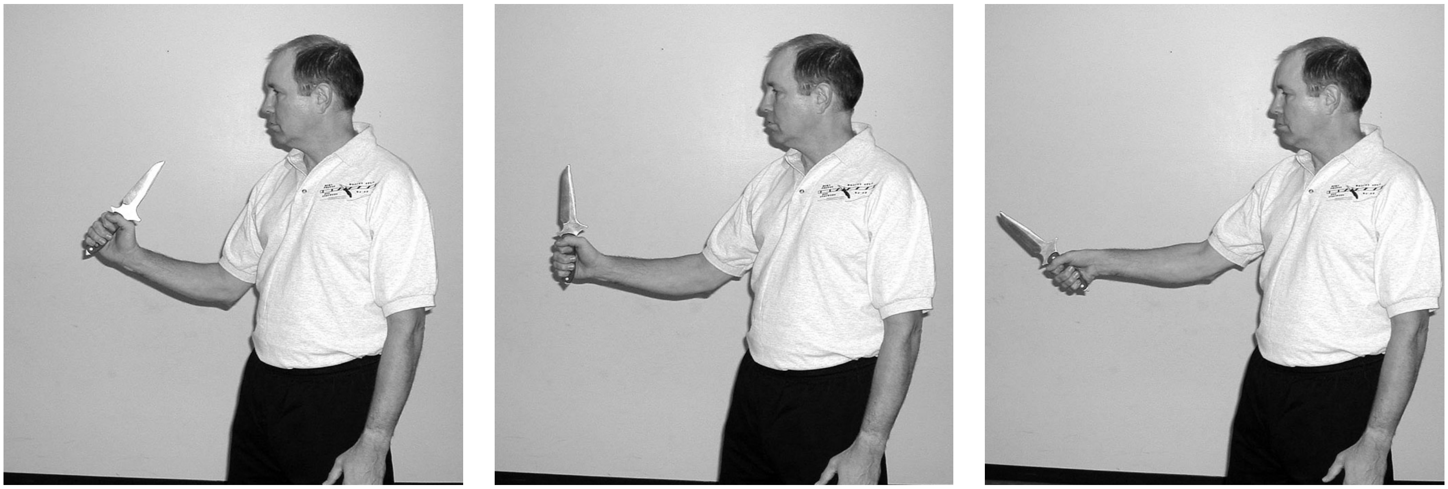
The *slash* is your basic sliding action with your blade. This is the most commonly used action of an edge.



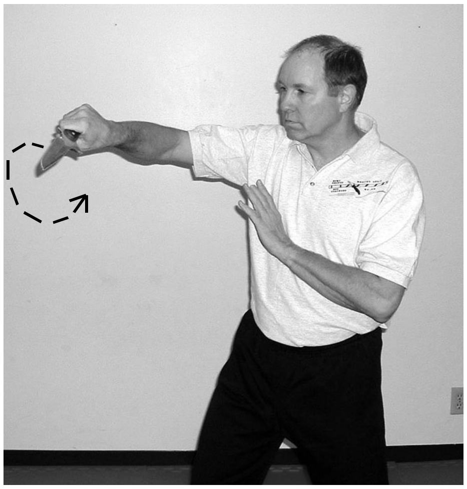
The *hack* is your blade usage of an impact stroke. Here is where you hammer the person with a sharp strike of the edge.

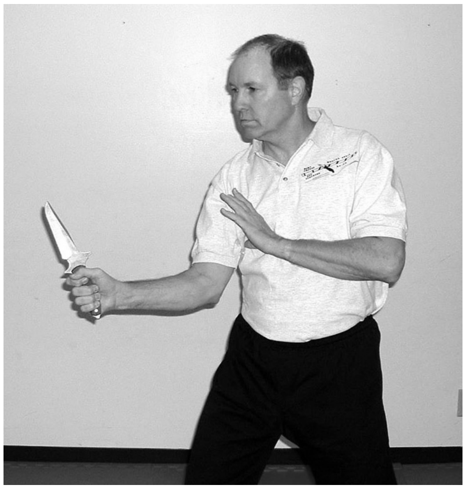


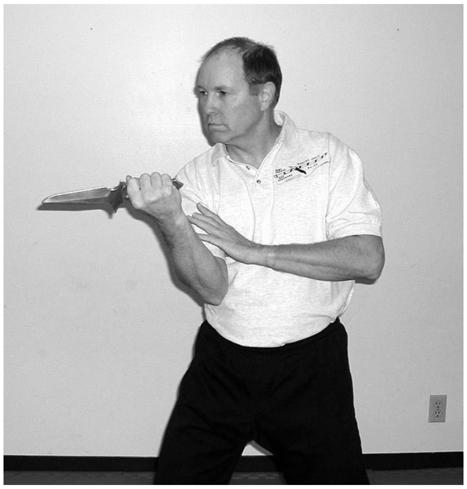
The *snap cut* is where you use the flex of the wrist to snap the edge into a small bony part of the hand or wrist.

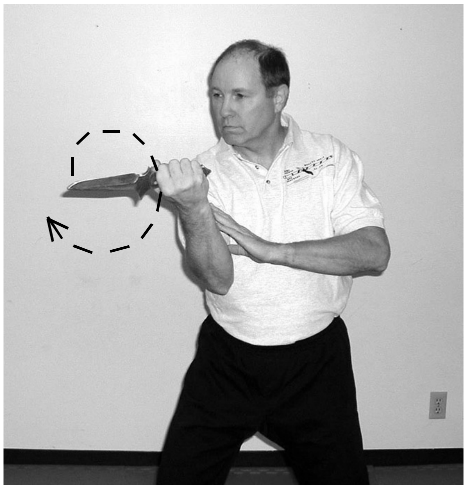


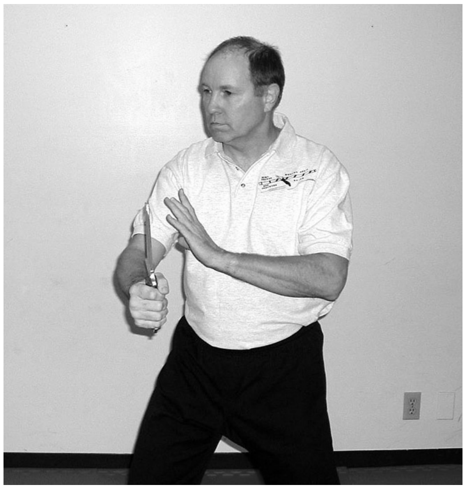
The *c-cut* is a circular cutting action when you withdraw your blade from a stab. Get the idea of coring an apple and you have it. The first row shows a clockwise c-cut from a #6 stab. The second row shows a counterclockwise c-cut from a #7 stab.

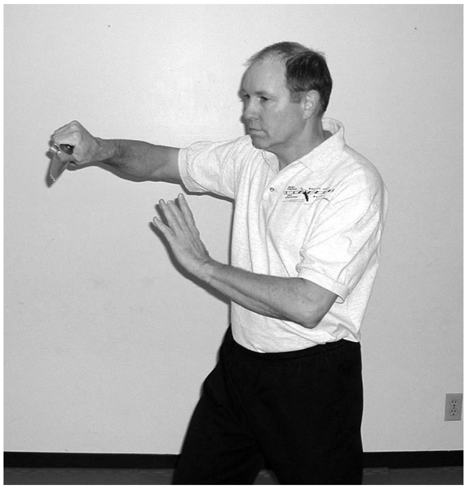




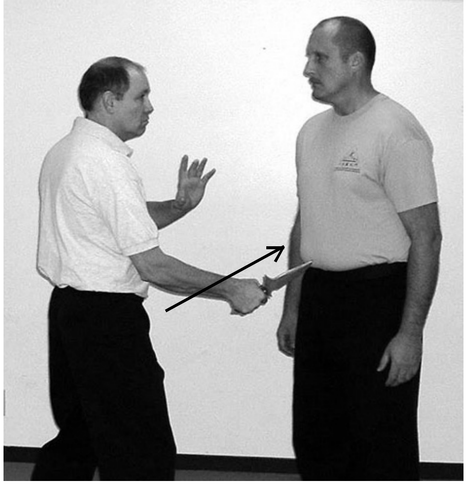




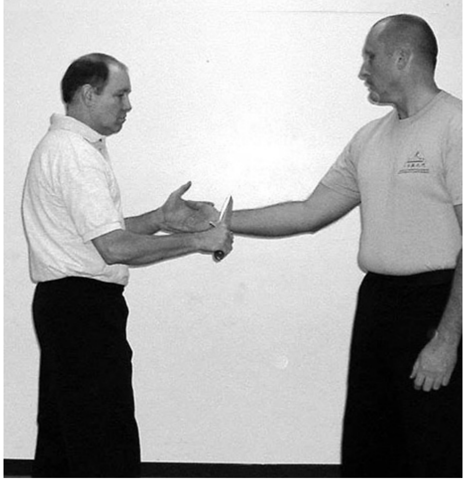




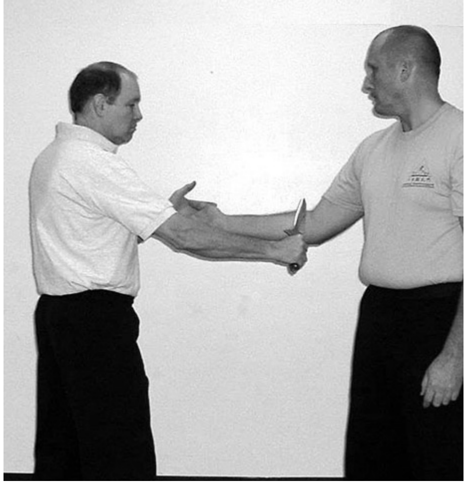
A *stab* is your forward thrusting action using the tip of the blade. The *fillet* is a forward slash done in a shaving fashion.



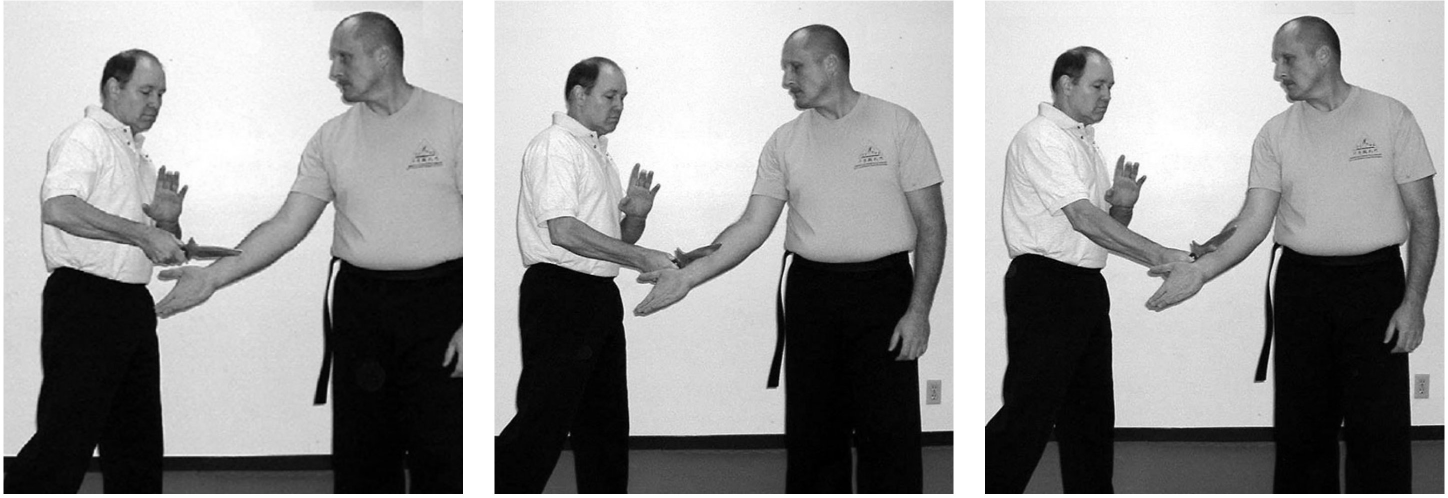
The stab



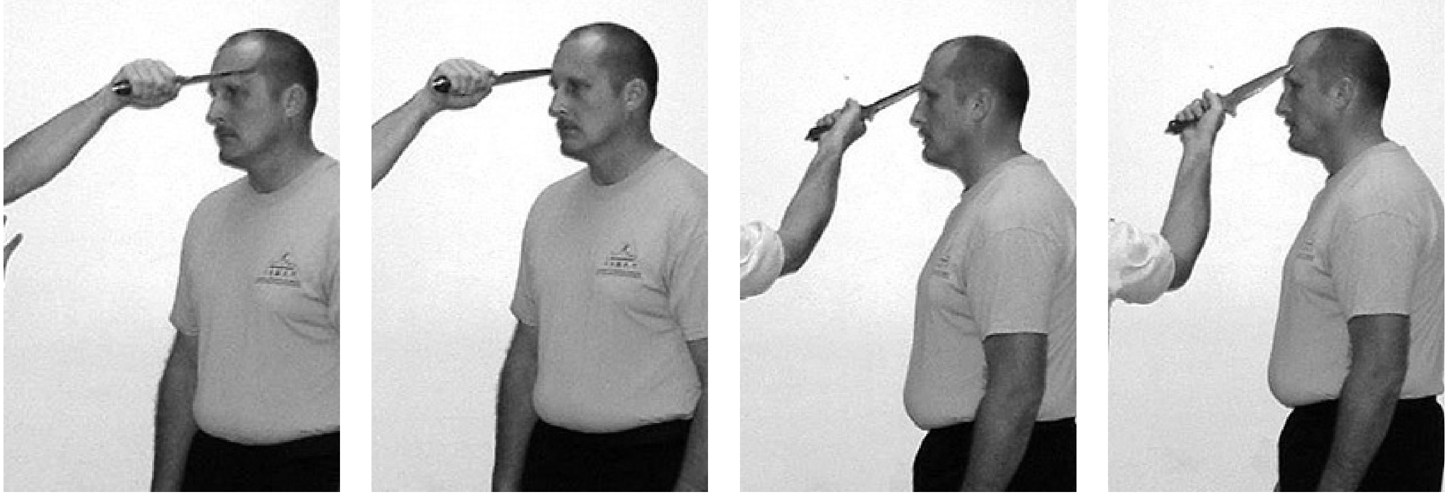
The fillet



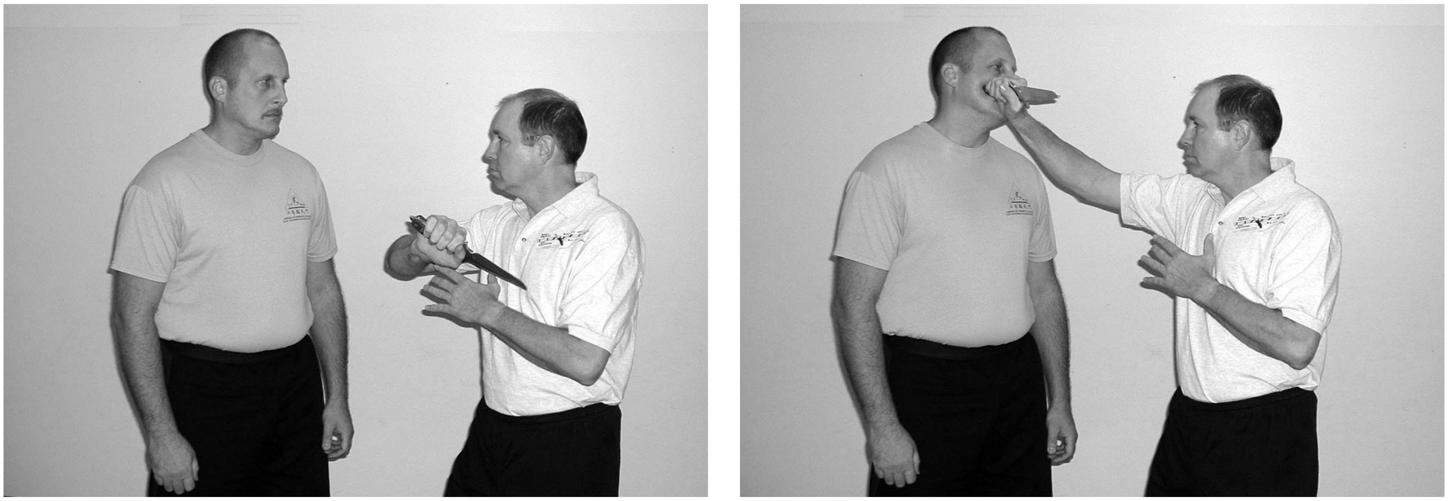
The *chef cut* is a slash that leads with the point of the blade. You use a forward/upward action of your knife as you cut.



The *tip rip* is taking the point of your blade and ripping across the target. With a double edged blade, a tip rip would become what is called a *back cut*, using the top edge of your blade. Tip rips for numbers 10 & 11 are shown.

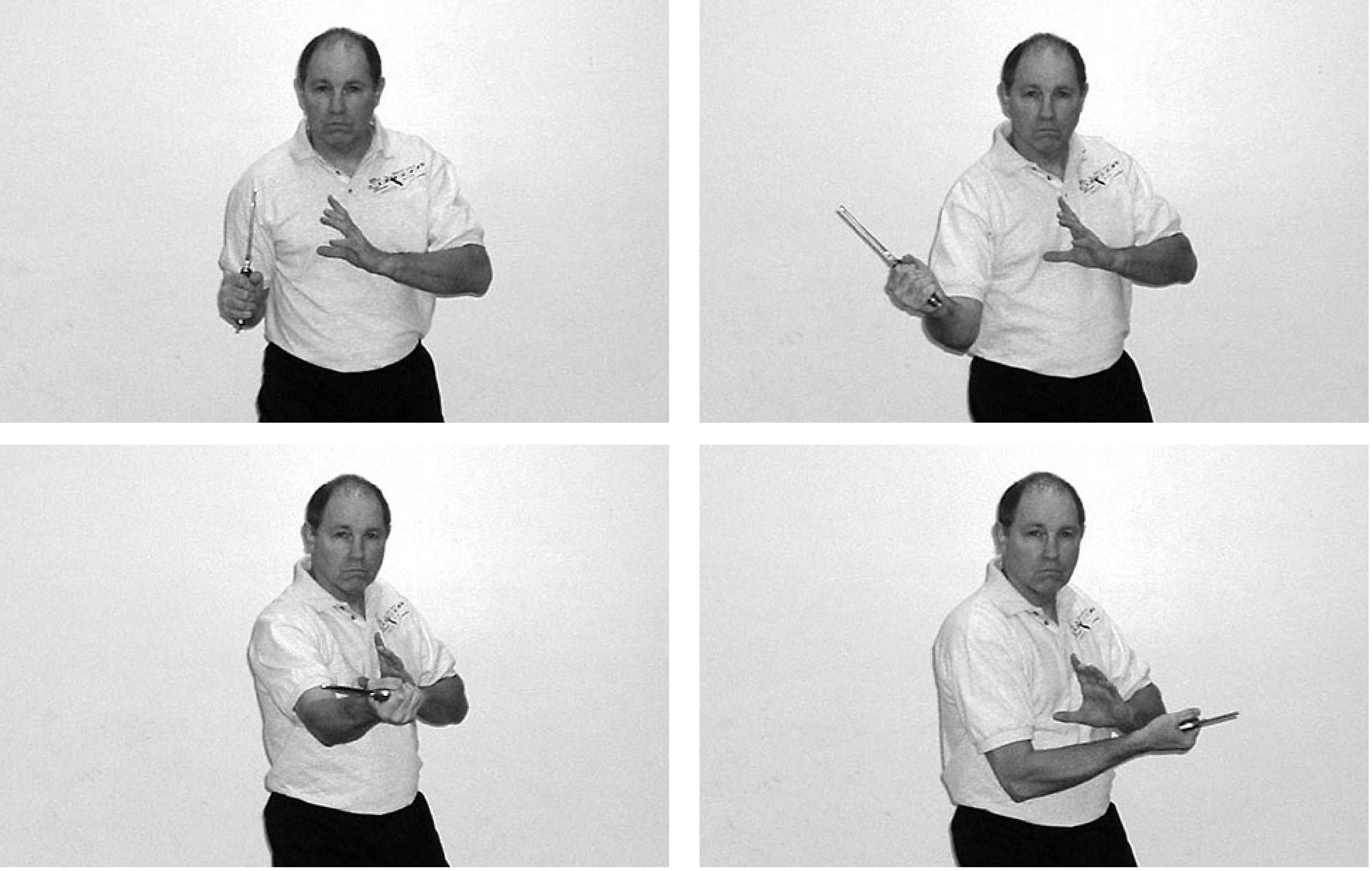


Though technically not a blade action, I would remind you that you can hit with the *butt* of the blade weapon as well.

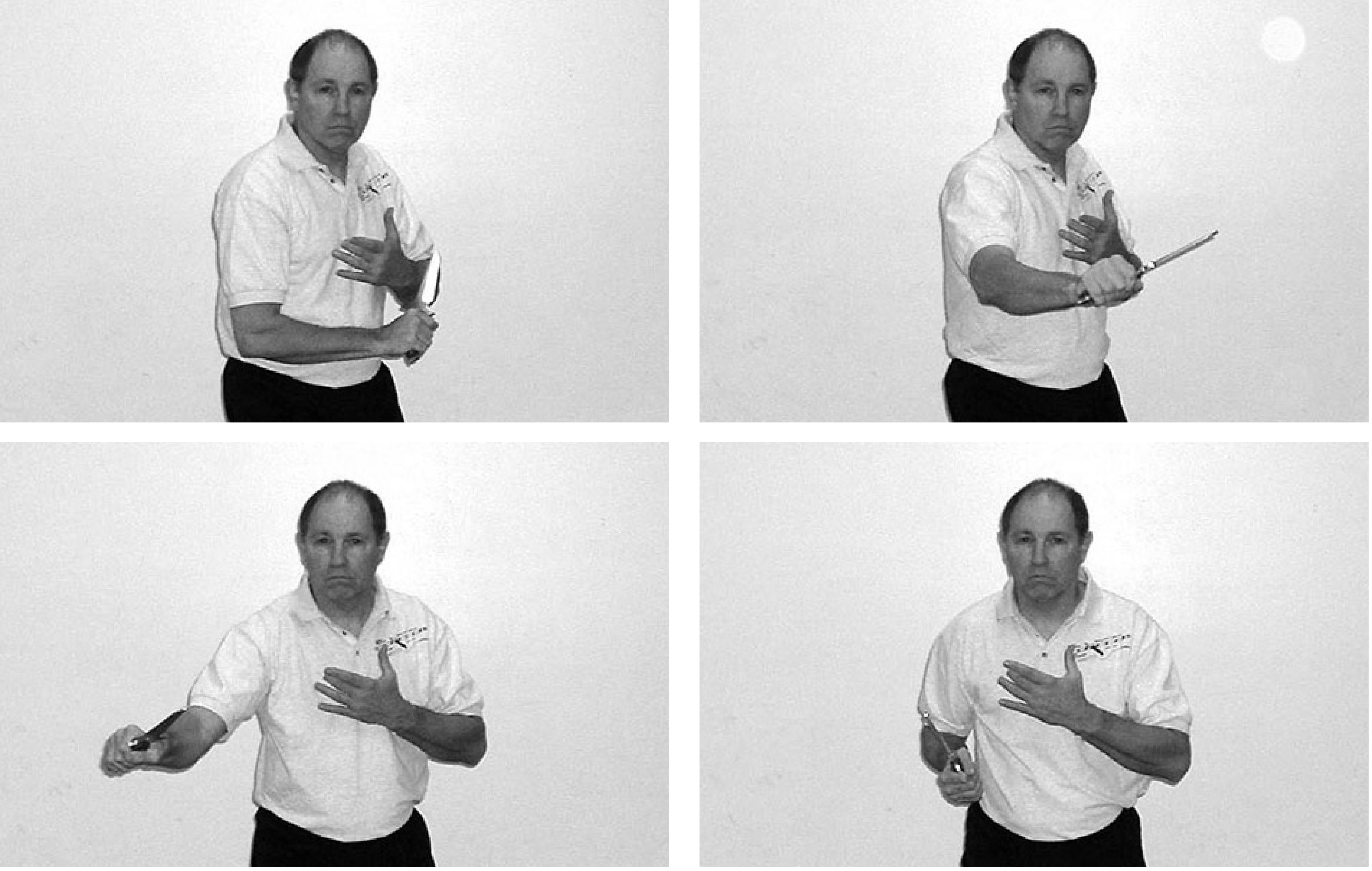


The manner of delivery of the blade actions vary from one type to another. You can do a full strike as in the hack or butt strike or you can make your stroke in a smoother manner. I mentioned earlier the "reach out and touch someone." This is a cut done in an oval shape. As the kinetic action of the blade is one of drawing or stroking, your power factor doesn't play anywhere near as much as in an impact weapon strike. The draw action plus pressure on the target are what create the cut. Demonstrated on the next page are the oval strokes for a forehand and backhand slash.

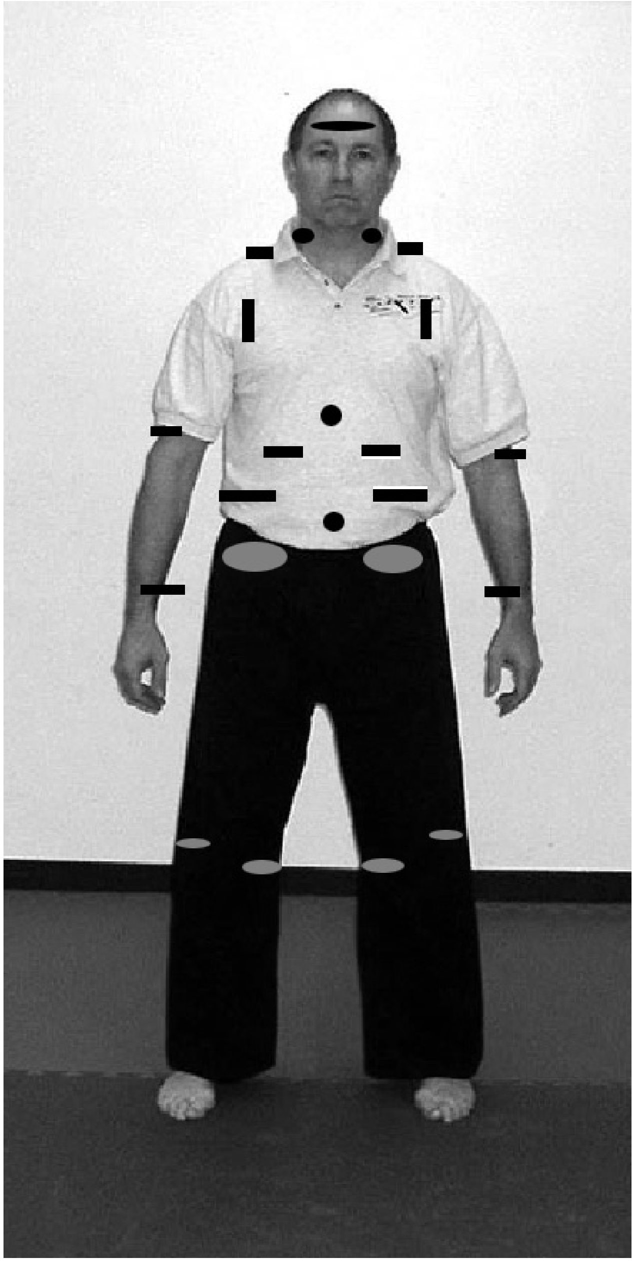
Reach out and touch someone - the narrow oval stroke for numbers 1,3, & 9.



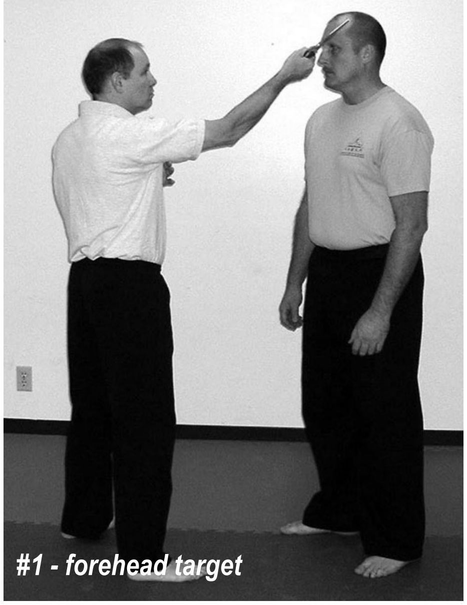
Reach out and touch someone - the narrow oval stroke for numbers 2, 4, & 8.

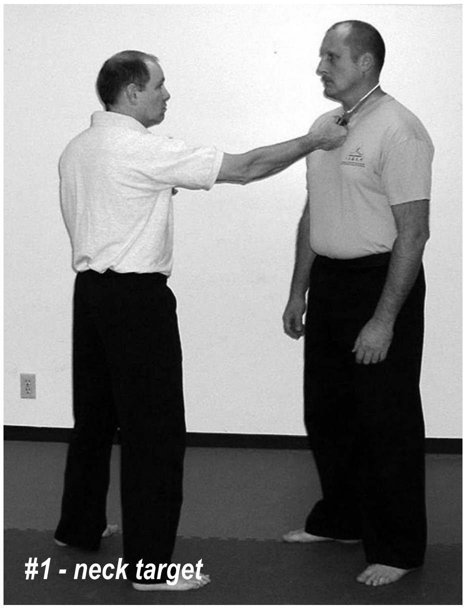


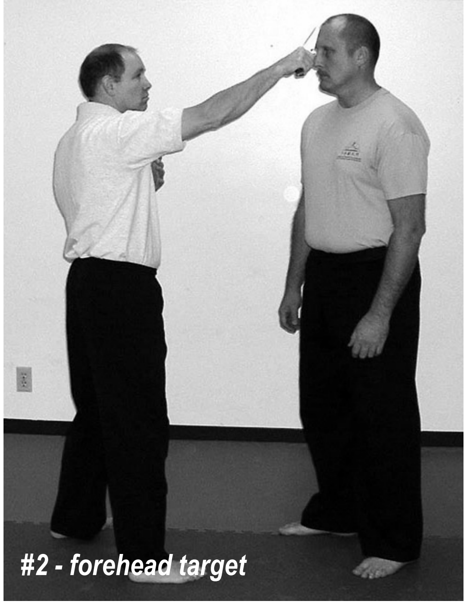
The numbering system is basically the same for the blade as the cane. The key point is that with an edge you are aiming for fleshy areas and connective tissues. The exception is the forehead. Scalp wounds bleed profusely and therefore a forehead cut can cause blood to flow into the eyes thereby blinding your opponent. Various targets used for the numbering system are blocked out on the photo below.

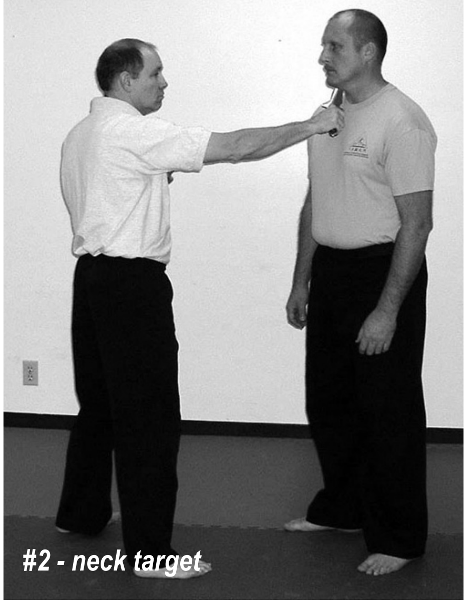


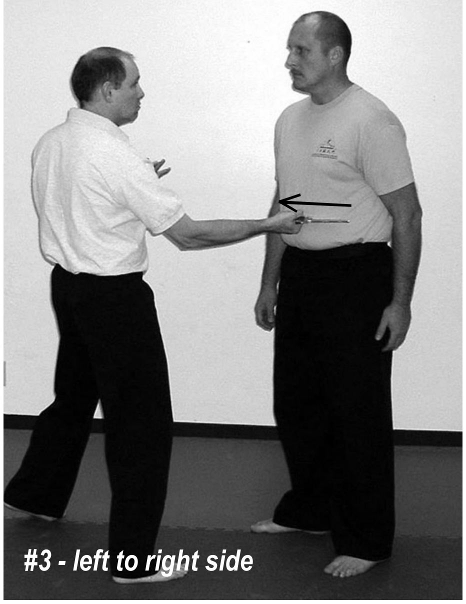
Angles of attack 1-12 with the blade

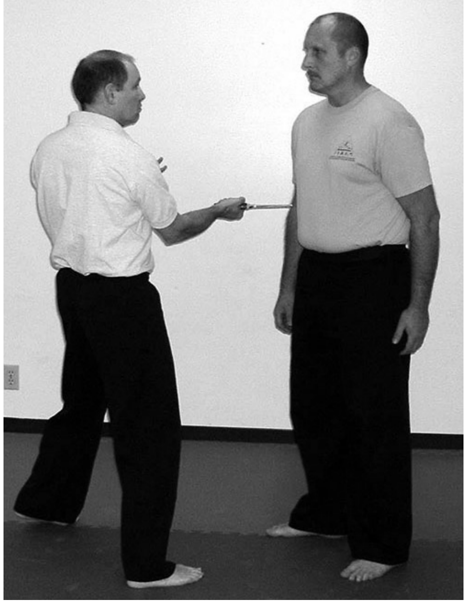

#1 - forehead target

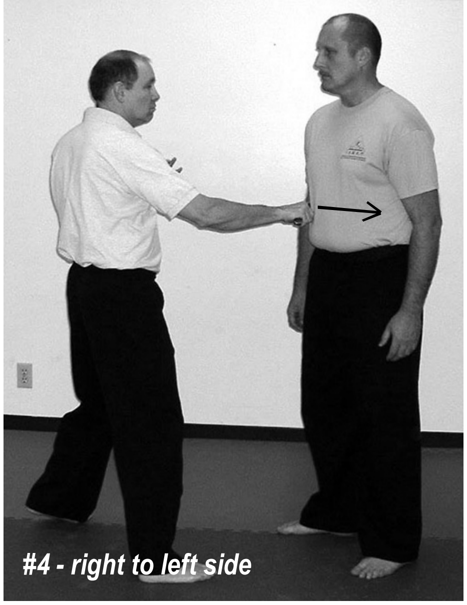

#1 - neck target

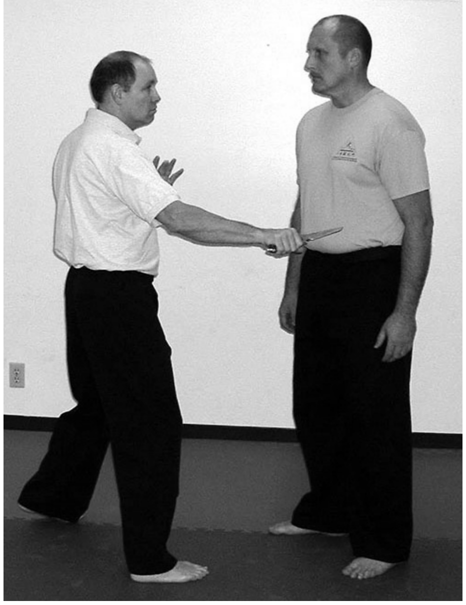

#2 - forehead target

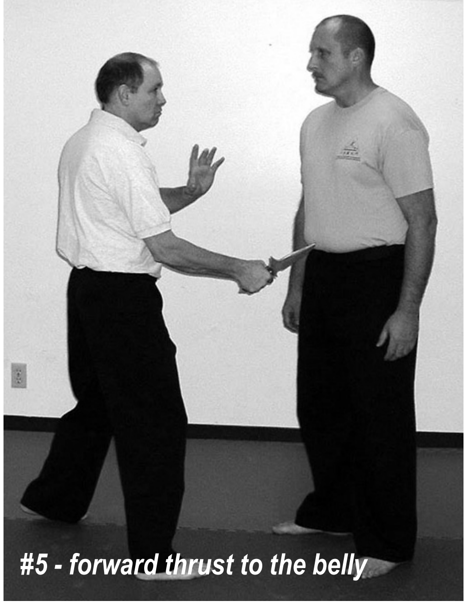

#2 - neck target


#3 - left to right side

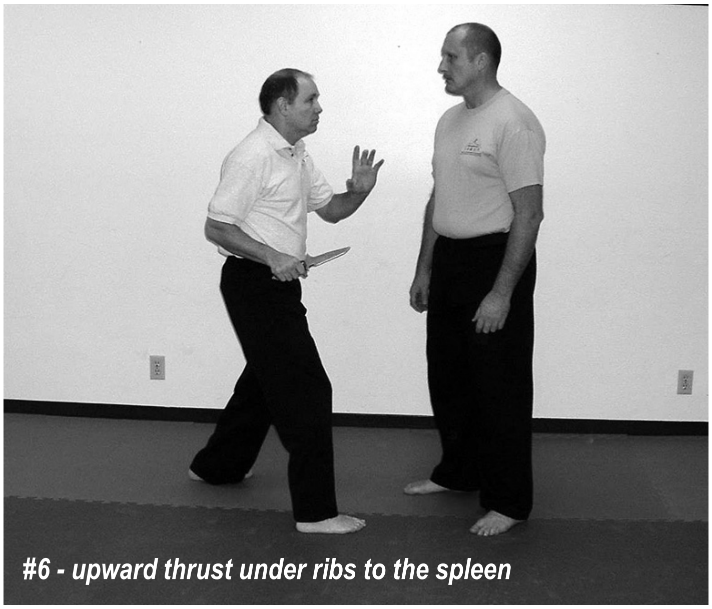



#4 - right to left side

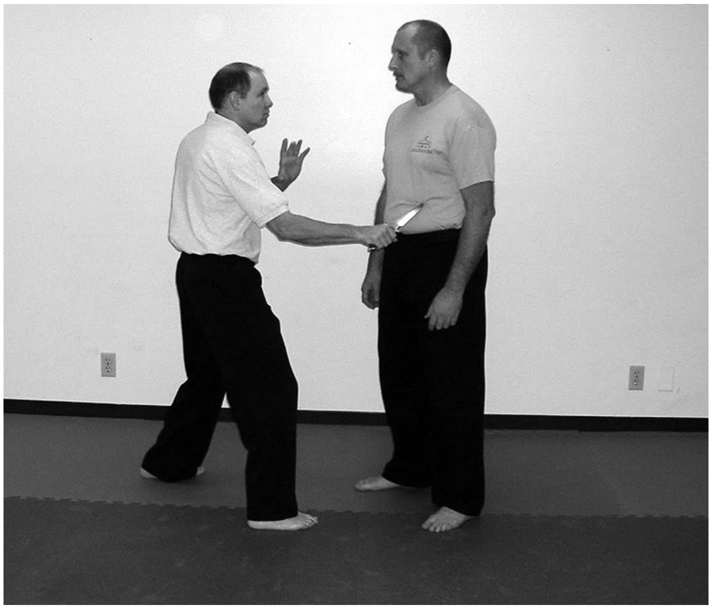


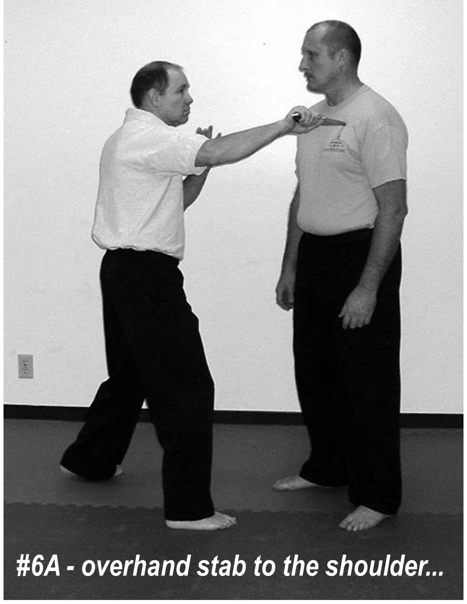

#5 - forward thrust to the belly

Angles of attack 1-12 with the blade continued

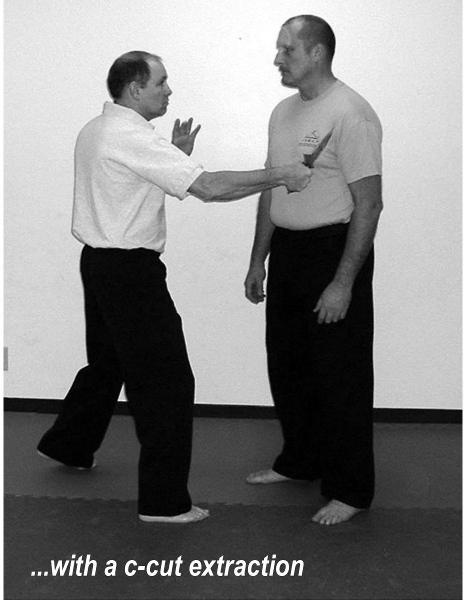


#6 - upward thrust under ribs to the spleen

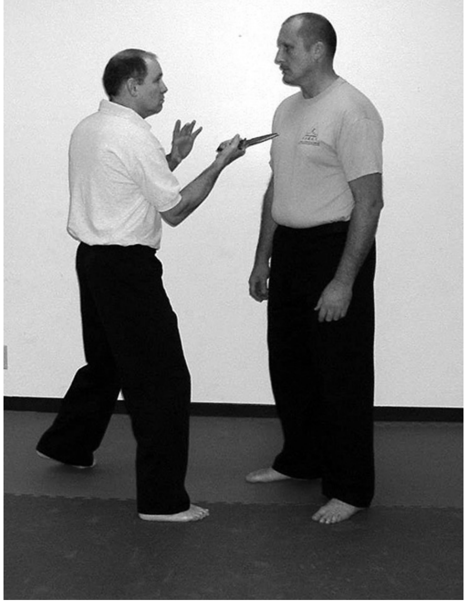


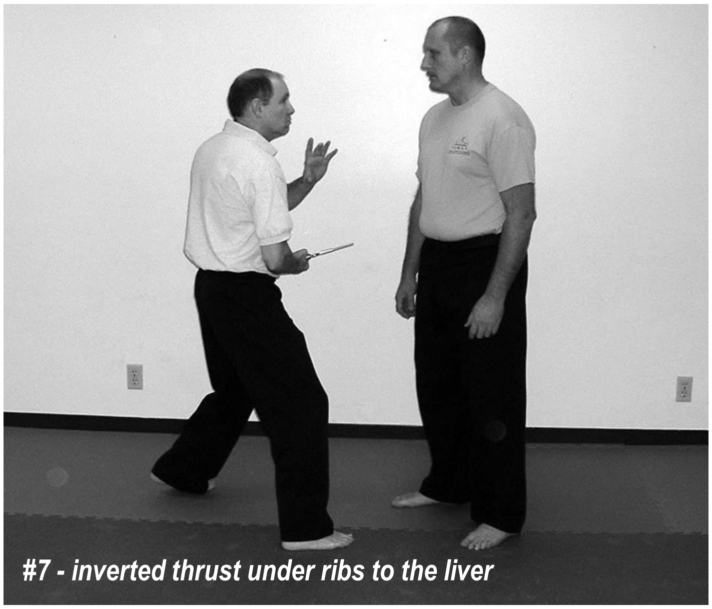


#6A - overhand stab to the shoulder...

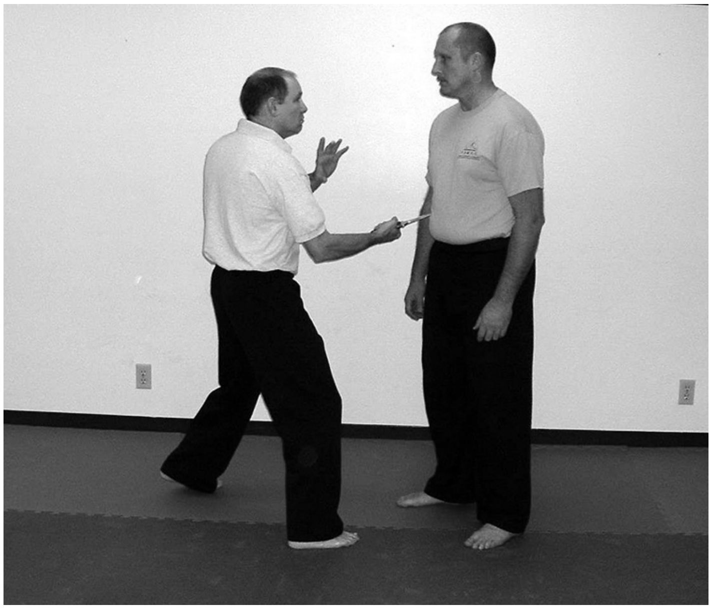


...with a c-cut extraction

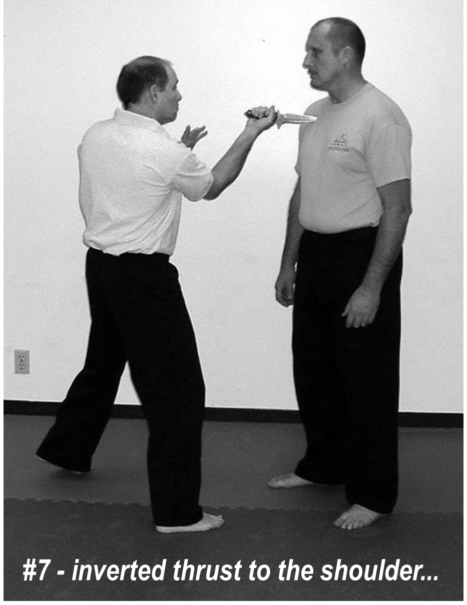




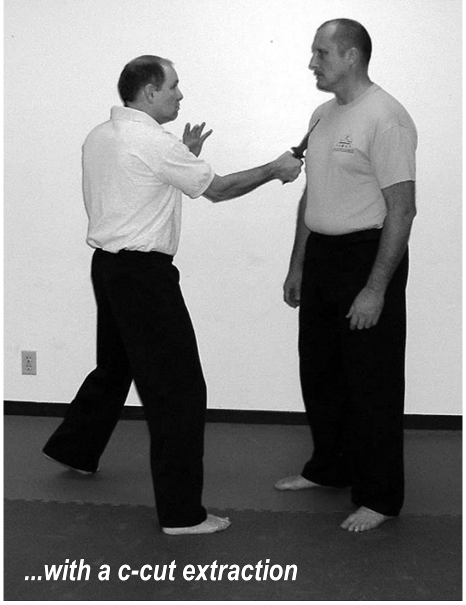
#7 - inverted thrust under ribs to the liver



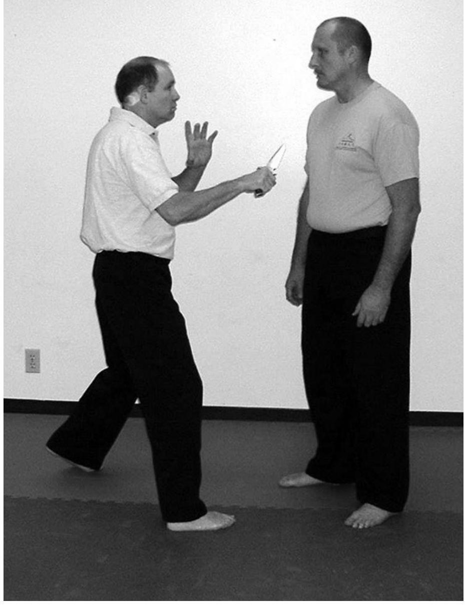
Angles of attack 1-12 with the blade continued

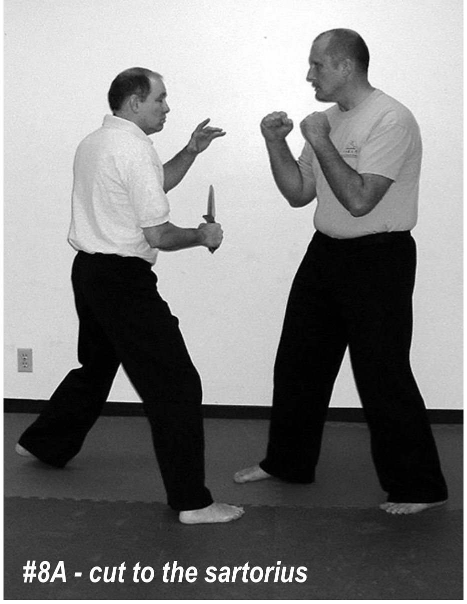


#7 - inverted thrust to the shoulder...

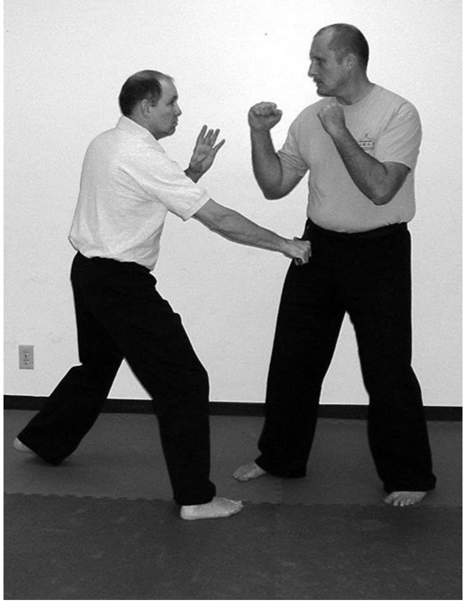


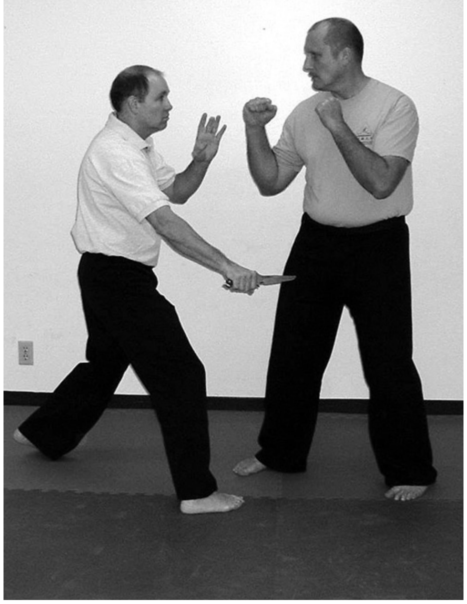
...with a c-cut extraction

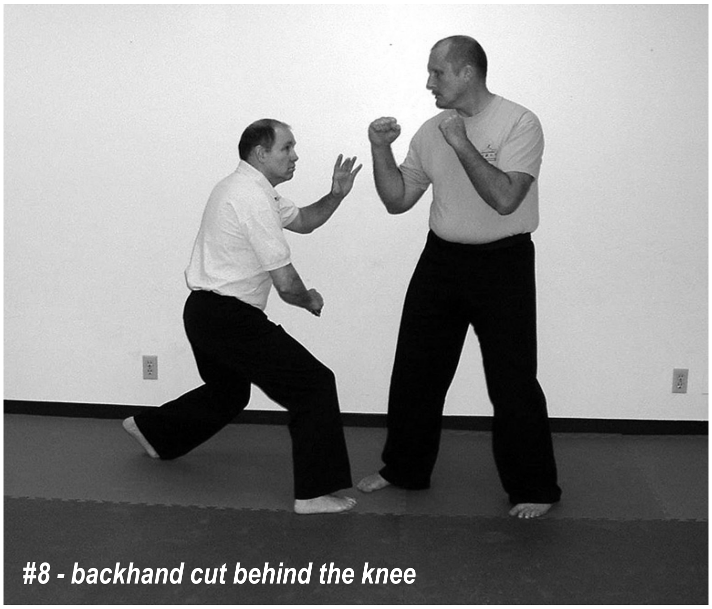




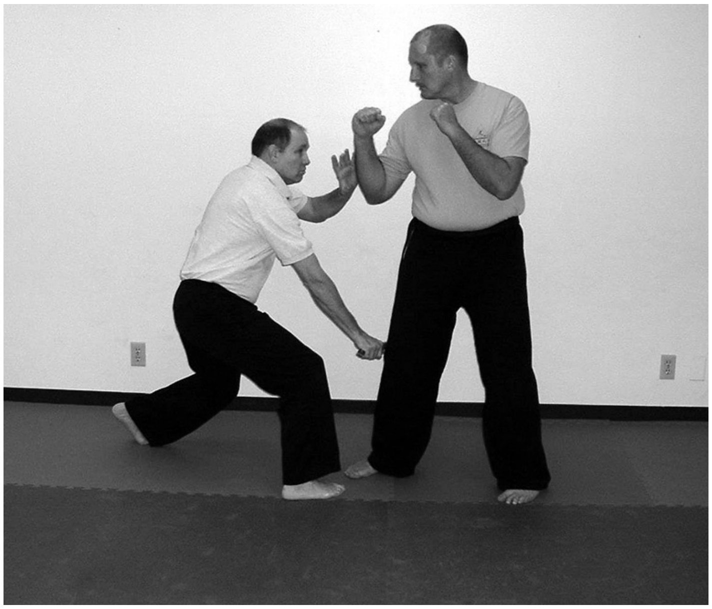
#8A - cut to the sartorius



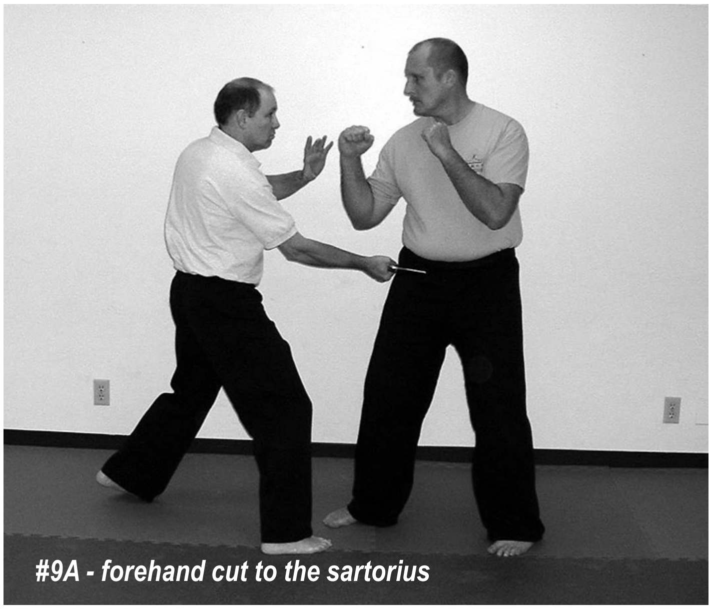


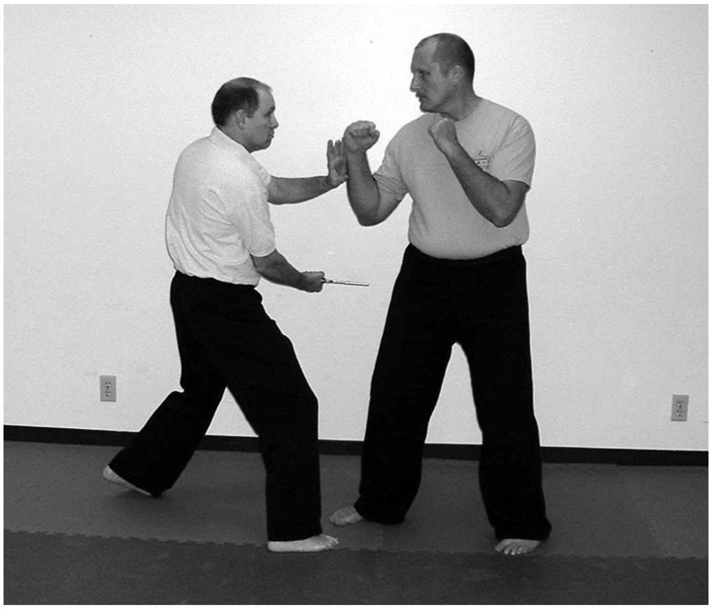


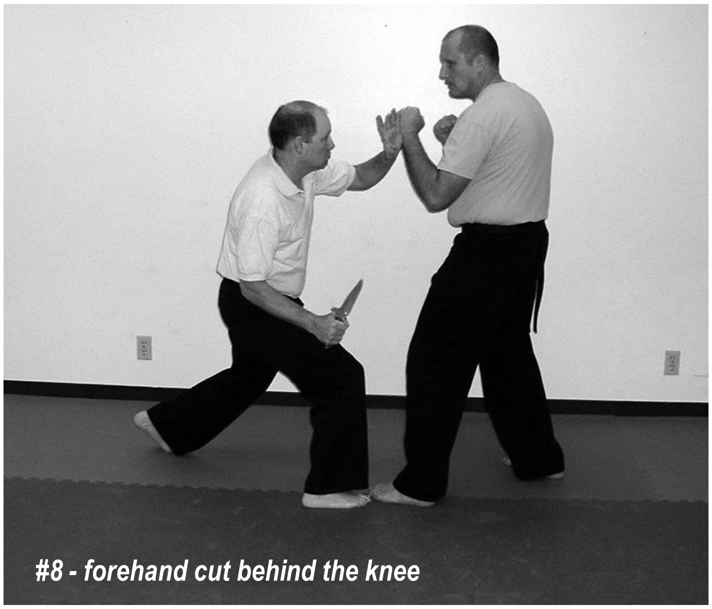
#8 - backhand cut behind the knee

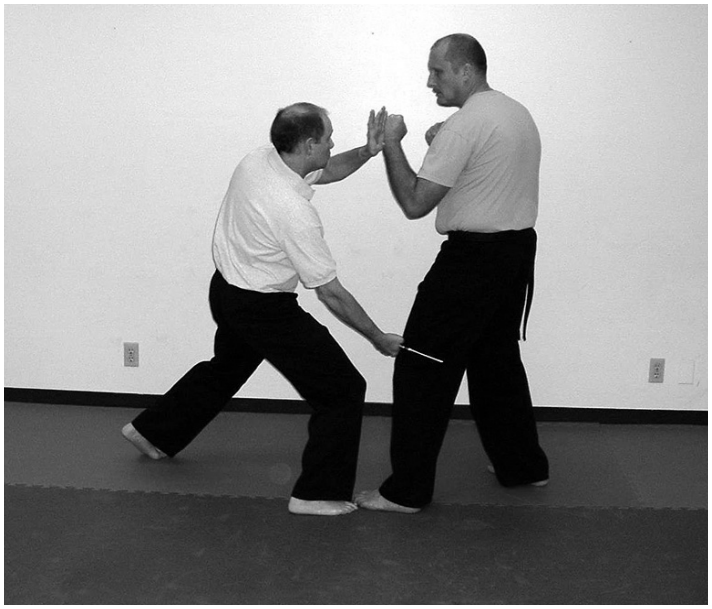


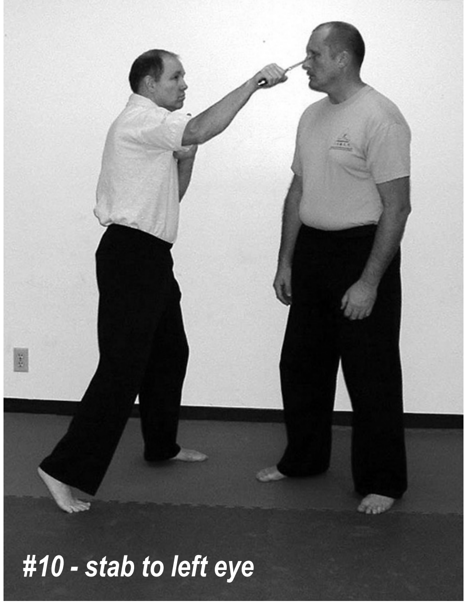
Angles of attack 1-12 with the blade continued

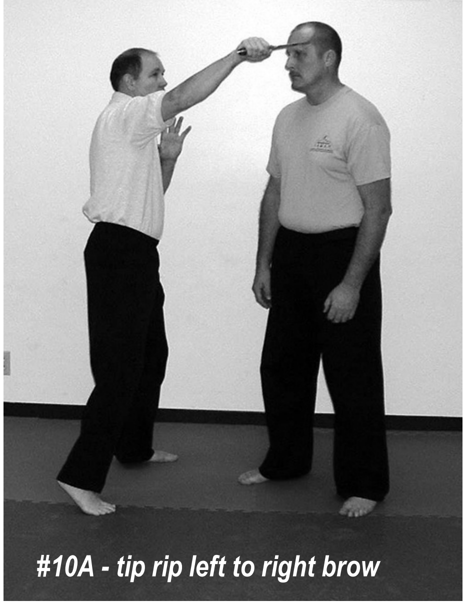

#9A - forehand cut to the sartorius

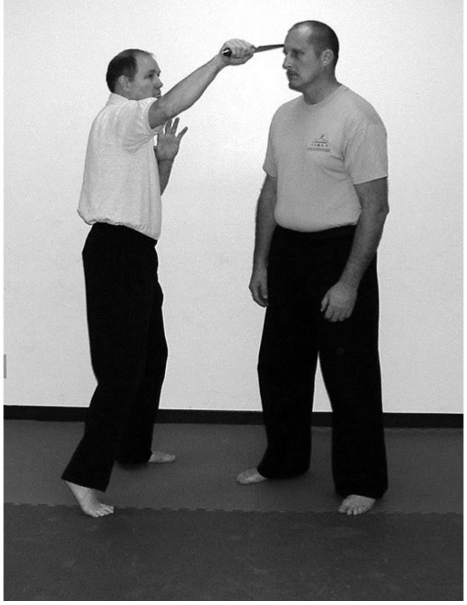



#8 - forehand cut behind the knee

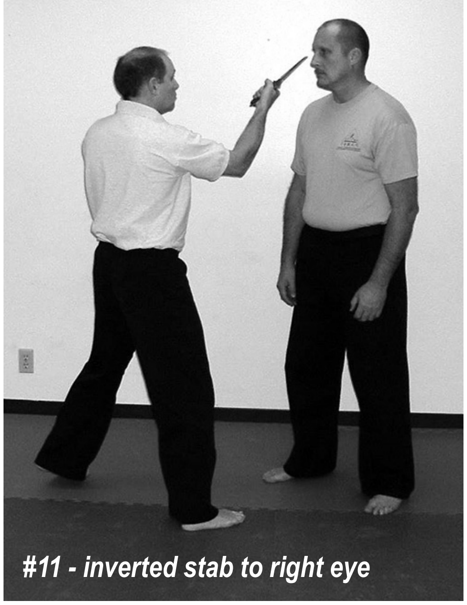



#10 - stab to left eye

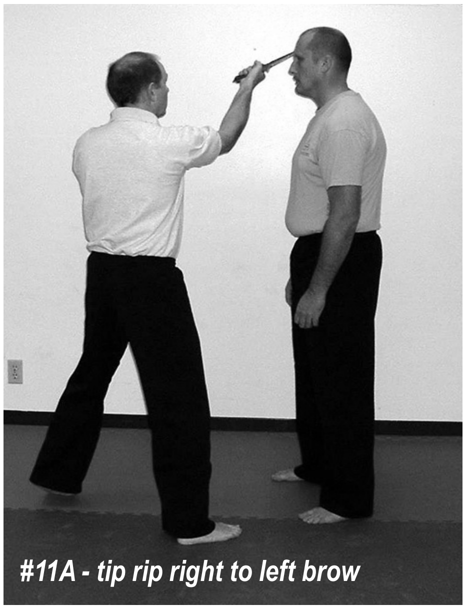

#10A - tip rip left to right brow



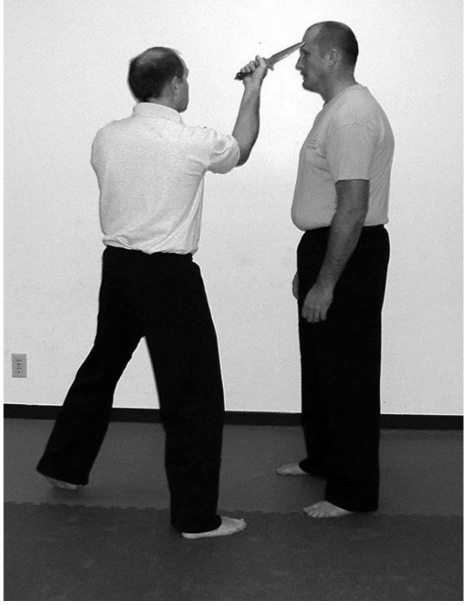
Angles of attack 1-12 with the blade continued

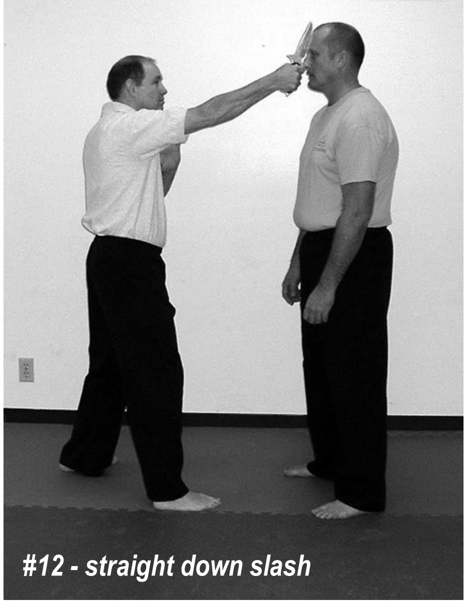


#11 - inverted stab to right eye

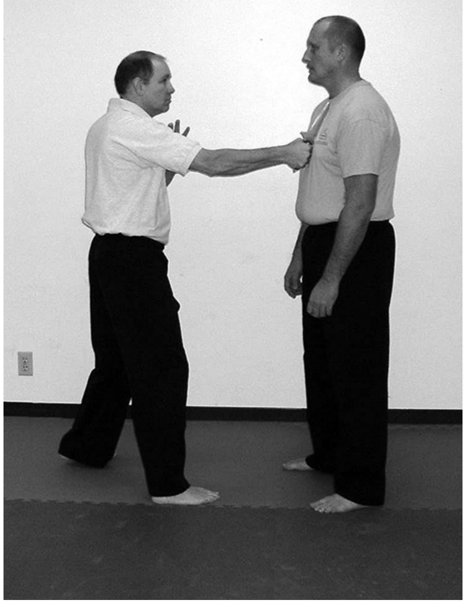


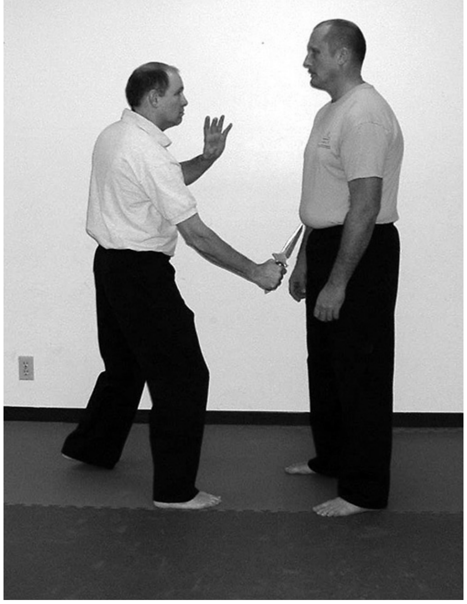
#11A - tip rip right to left brow





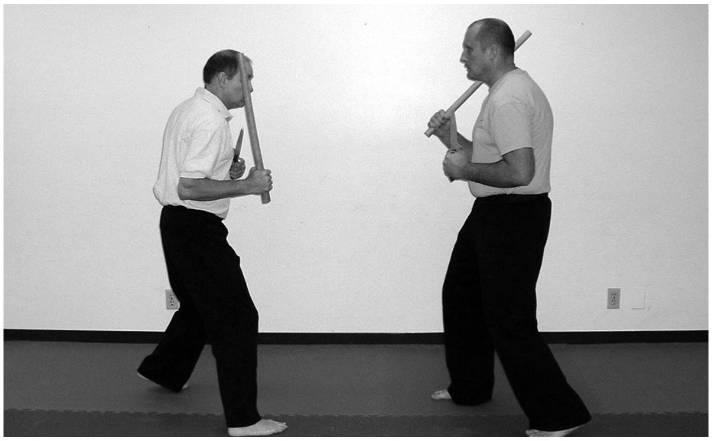
#12 - straight down slash

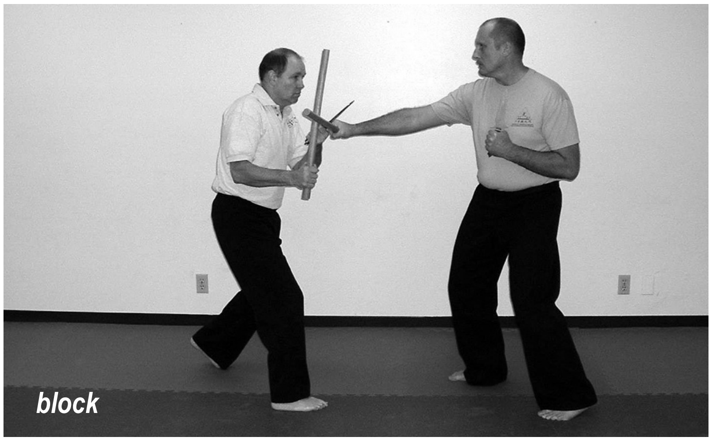




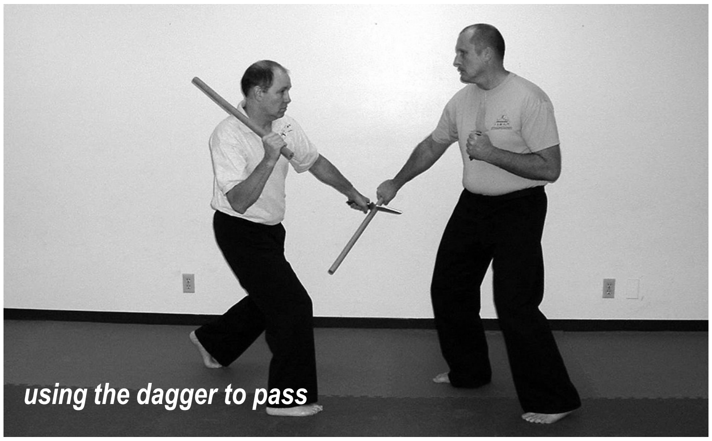
These are the angles of attack practiced in my school. A good training method is to take each of the different types of blade usage (hack, slash, snap cut, etc.) and run through angles 1-12 with each it. This will familiarize yourself with what works from which angle. This training works with both long or short blade.

When you use the stick and dagger in combination, you need to differentiate what type of implement you are using and the striking or cutting style as well. Below is an example of drilling both *impact* and *cut* usage in a baston y daga (stick and dagger) combination.

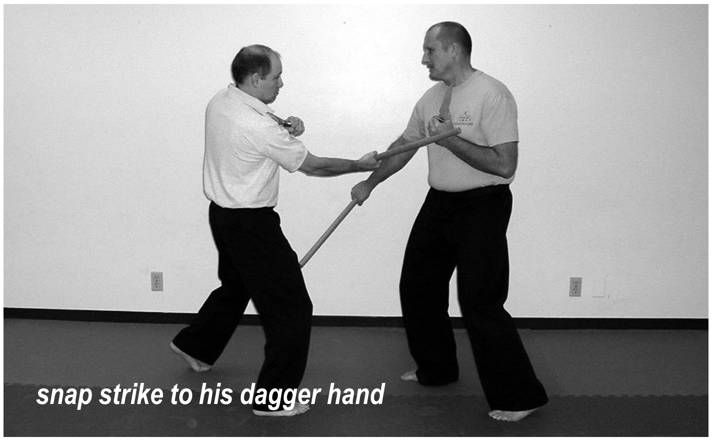




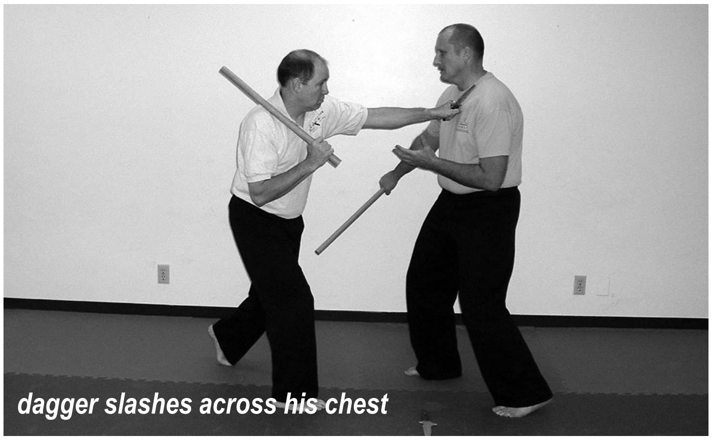
block



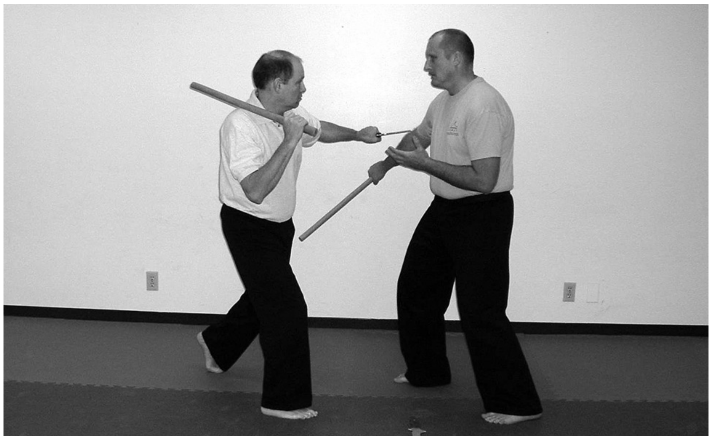
using the dagger to pass

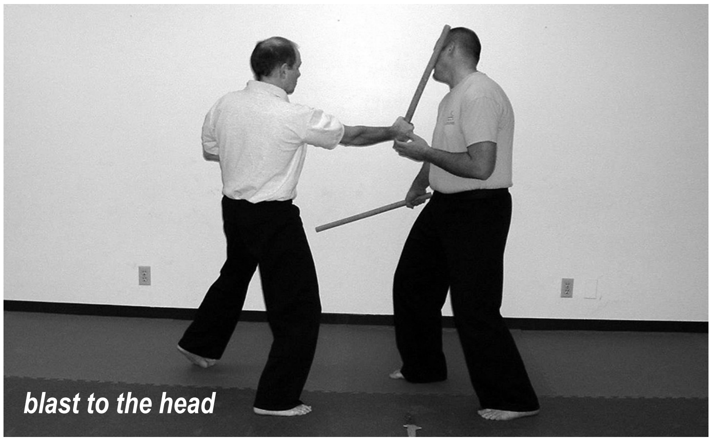


snap strike to his dagger hand

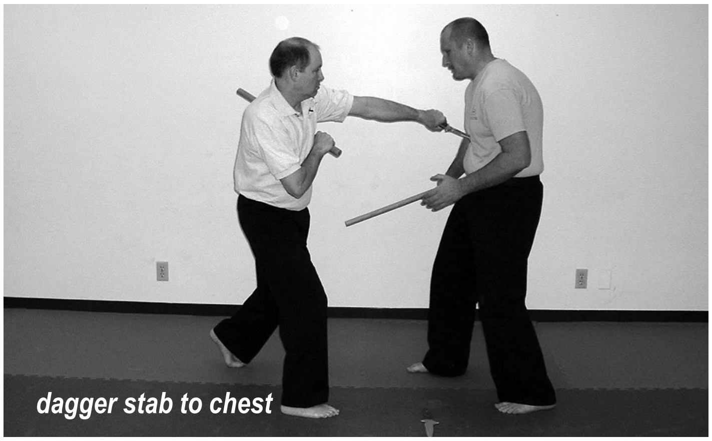


dagger slashes across his chest





blast to the head



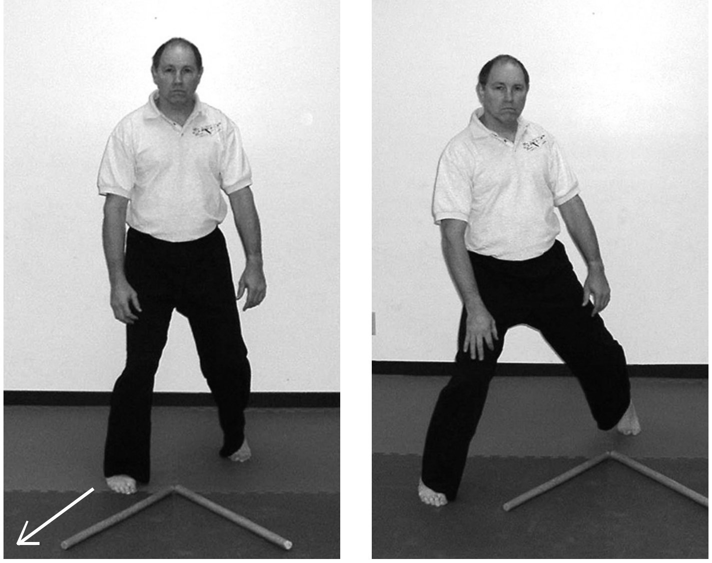
dagger stab to chest

Stepping/body shifting

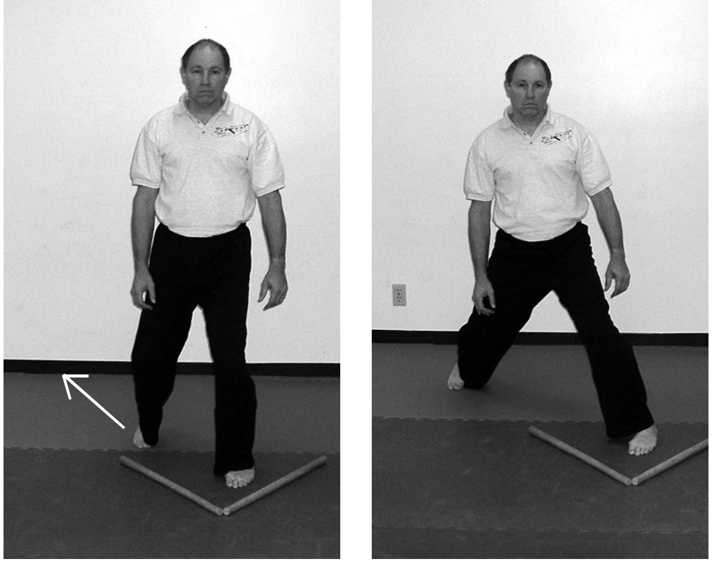
One of the things Prof. Presas taught from the beginning was the importance of body shifting. Most of our drills had an element of combined stepping and body shifting. I didn't know it at the time but this body action was very important in defending against the blade. It will be very important for you to train in these methods of non-contact defensive actions to become skilled at espada y daga.

A note on distancing: Because of the difference in the amount of reach of each weapon (long and short weapon), your knowledge of distance range is going to be very important in espada y daga. There will be more than the usual amount of footwork in executing the various techniques.

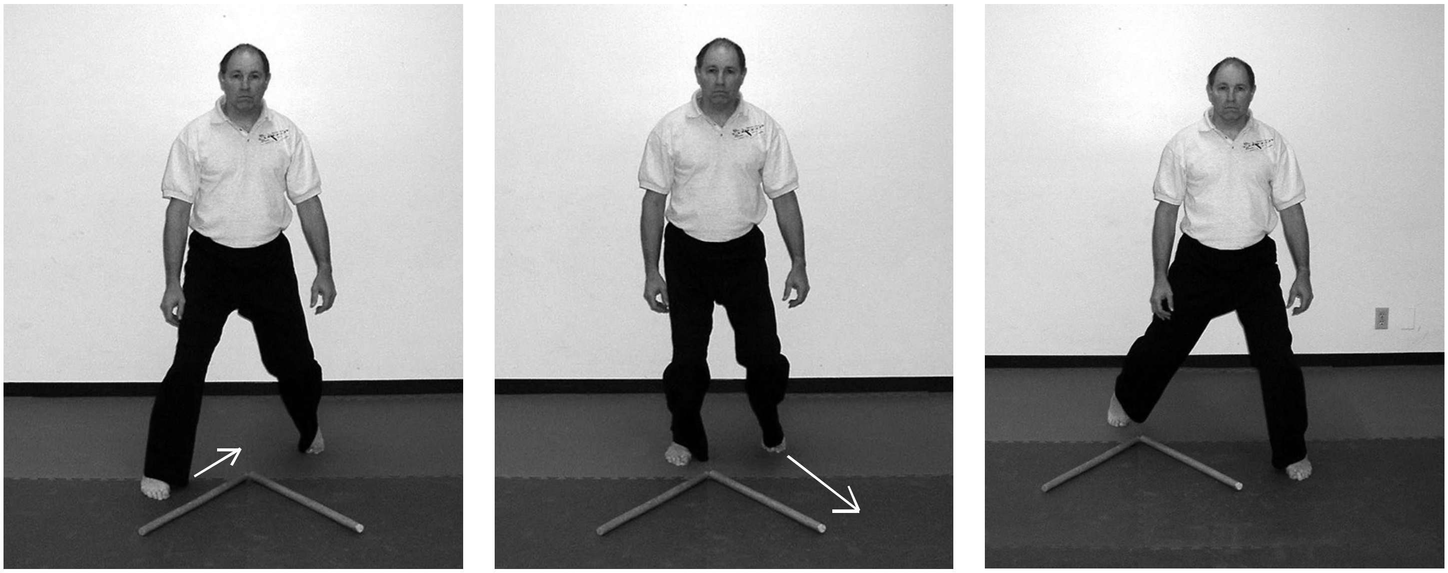
Forward Angle Step



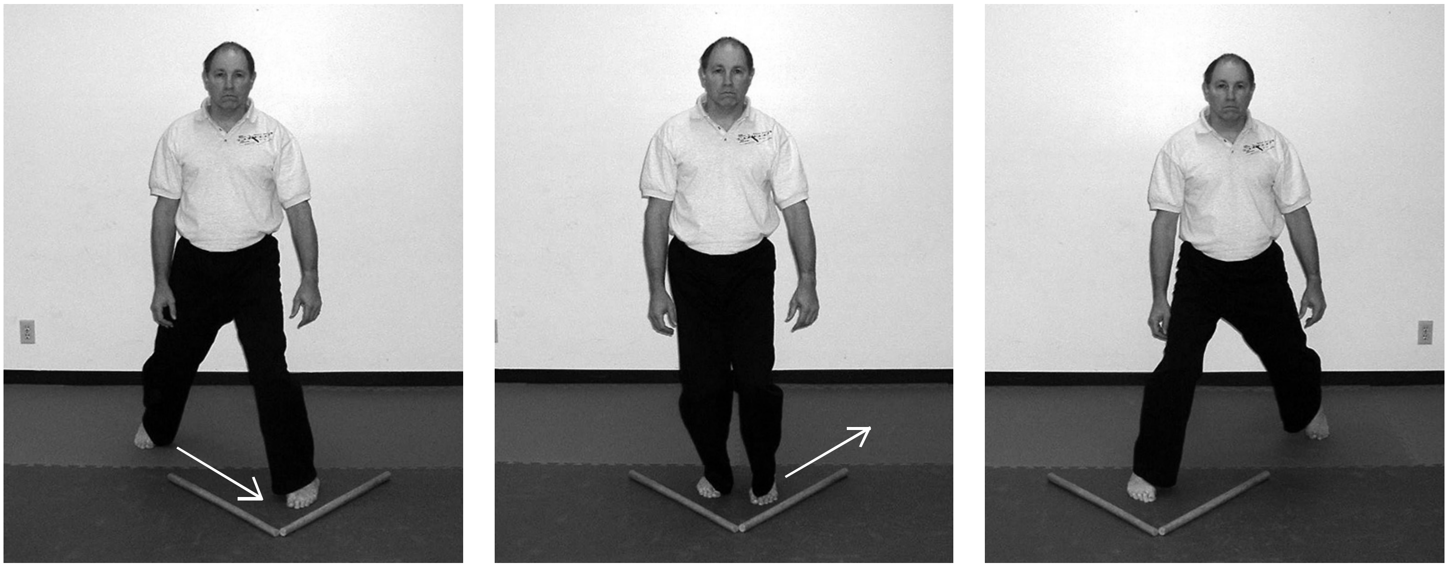
Backward Angle Step



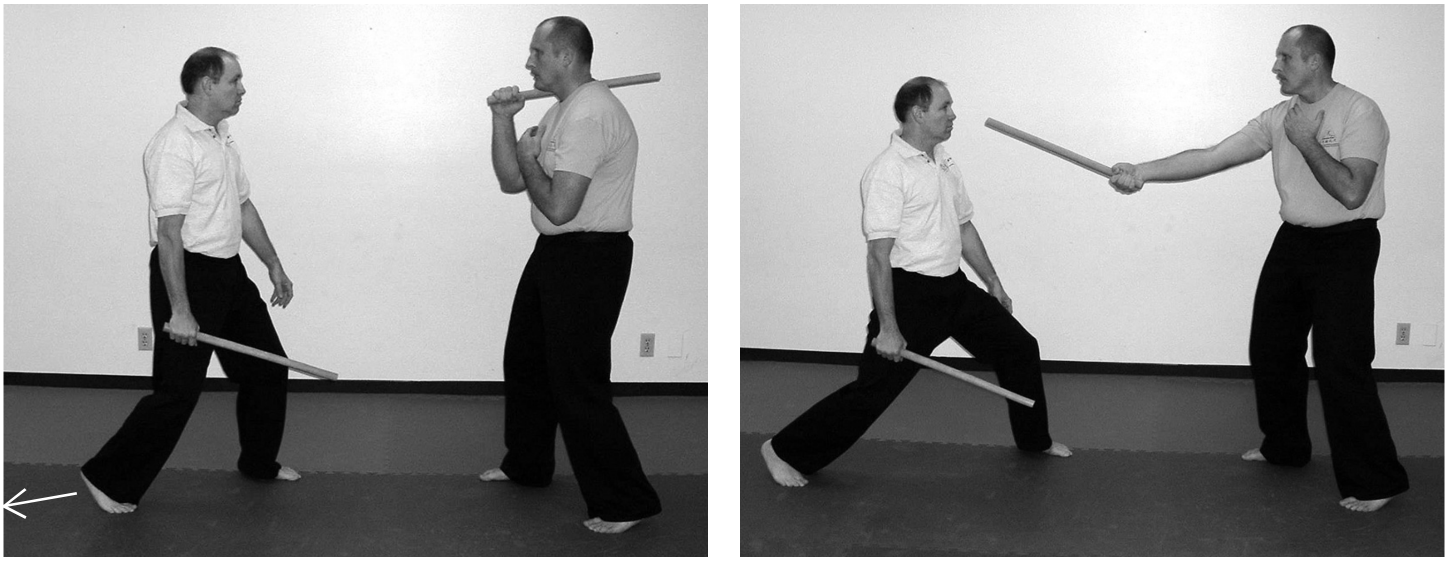
Switch Step moving the lead foot backward



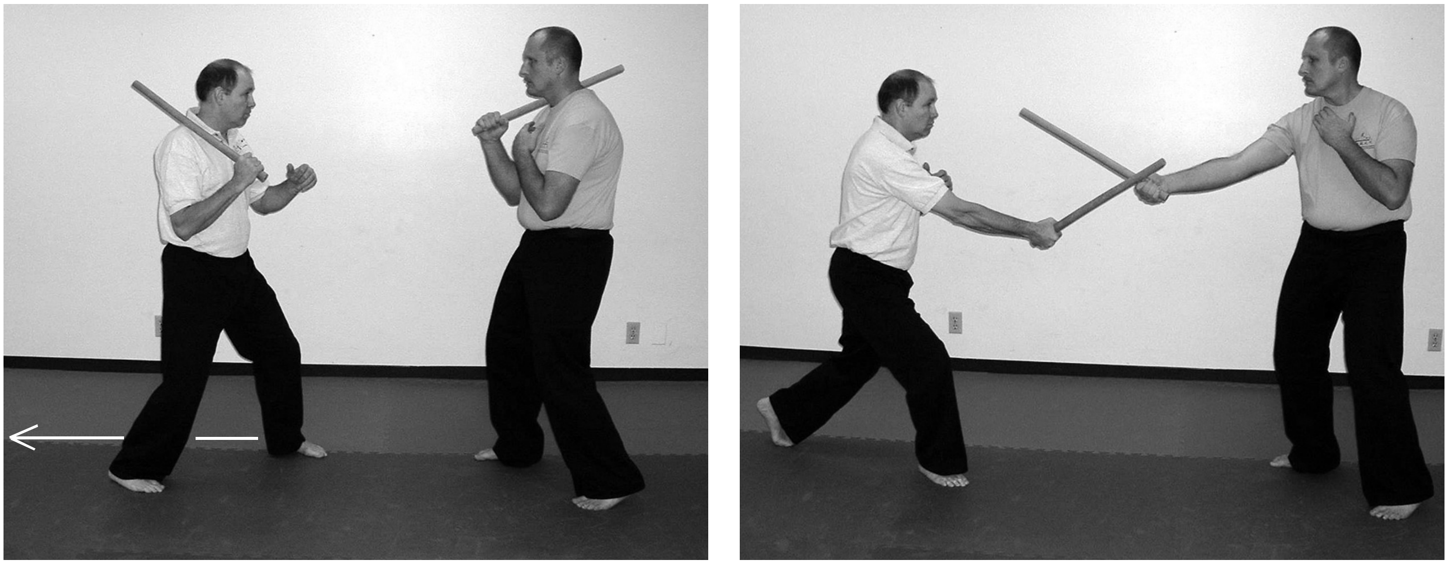
Switch Step moving the rear foot forward



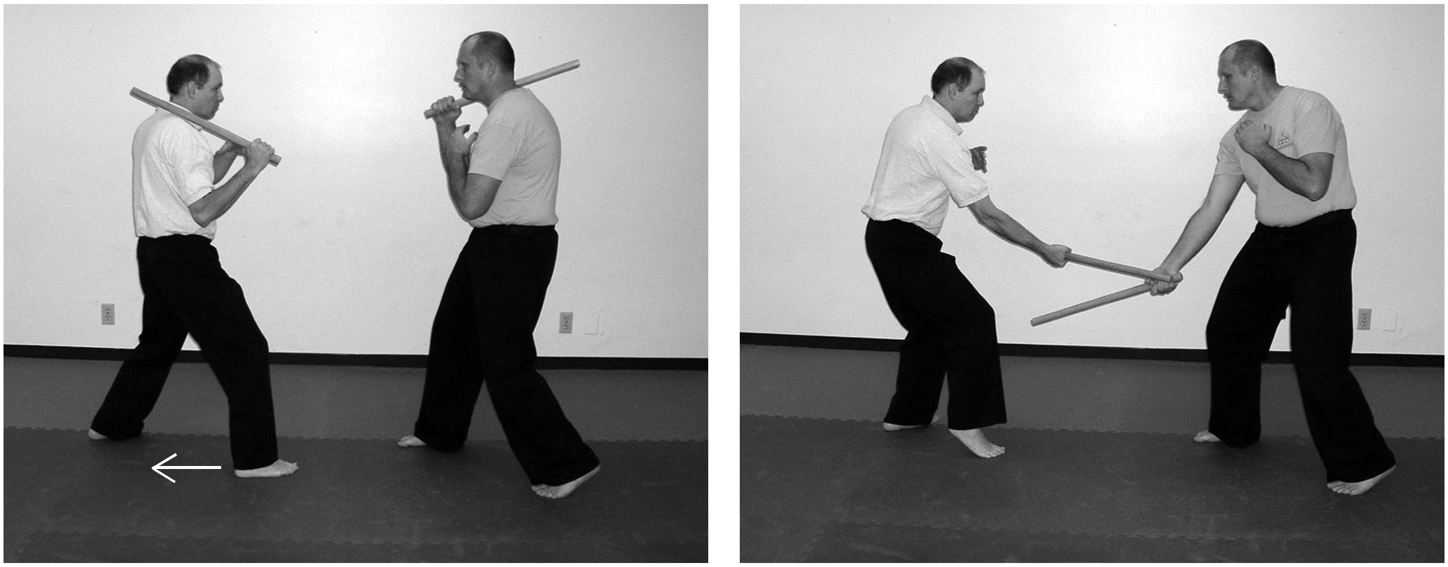
Step Back (rear foot for short distance)



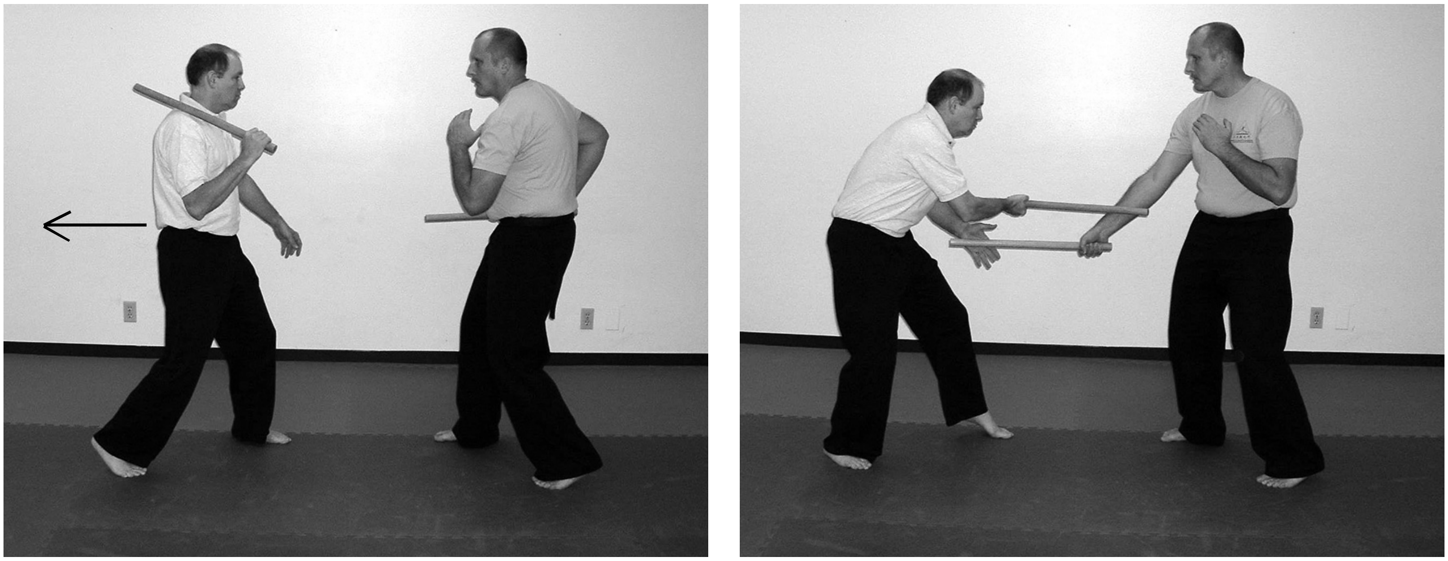
Step Back (lead foot for long distance)



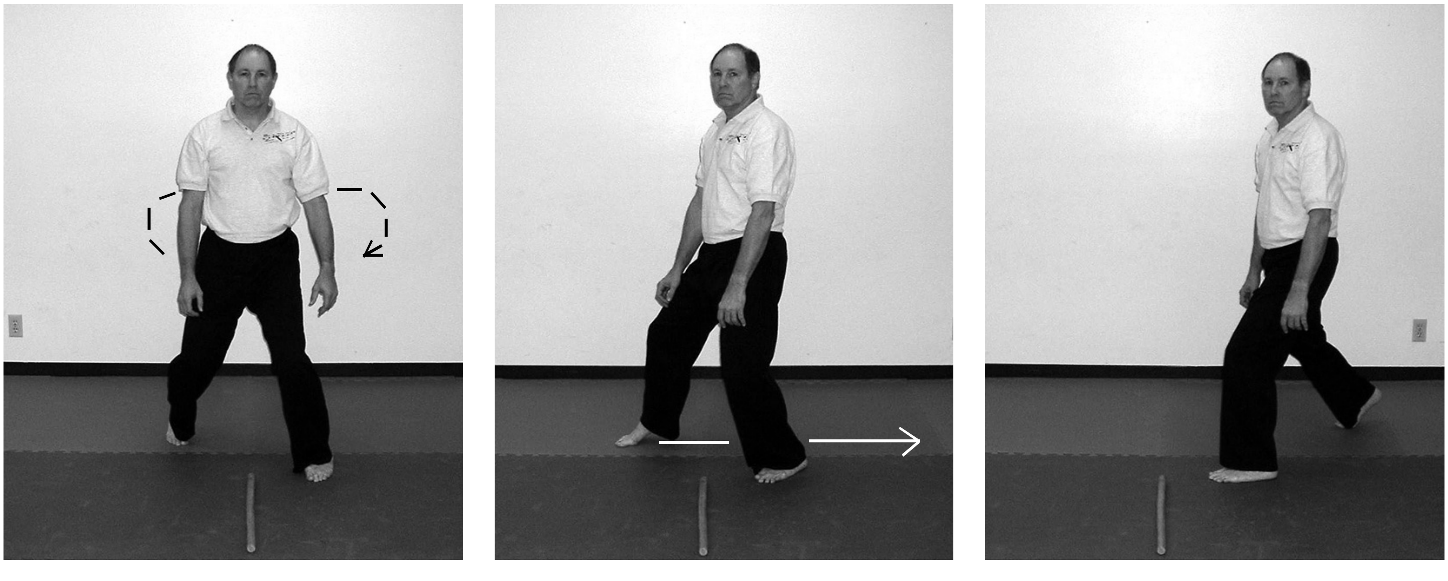
Step Back (lead foot short distance)



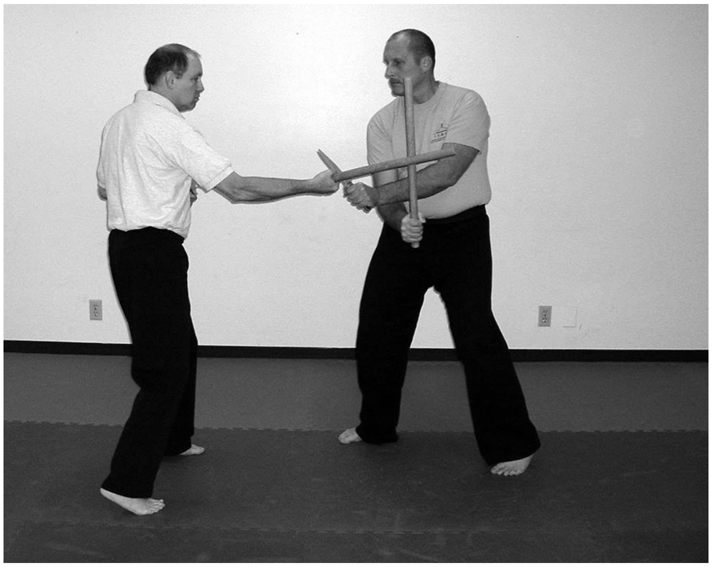
Tuck (to evade a direct thrust to the stomach)

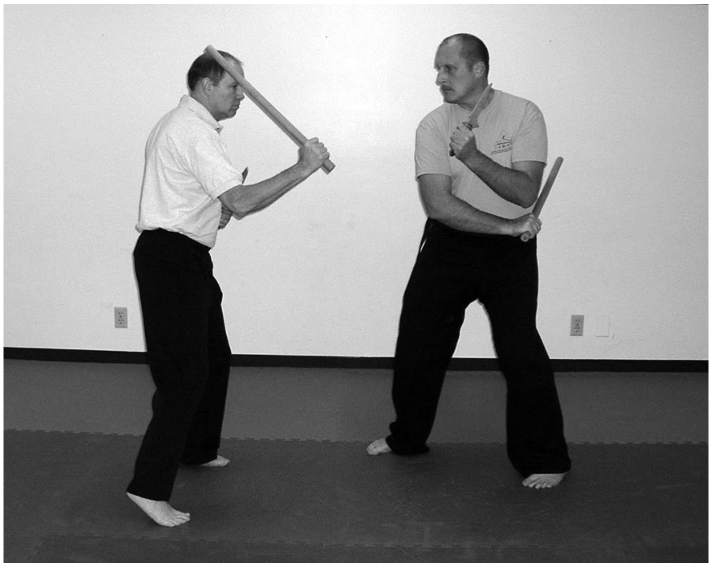


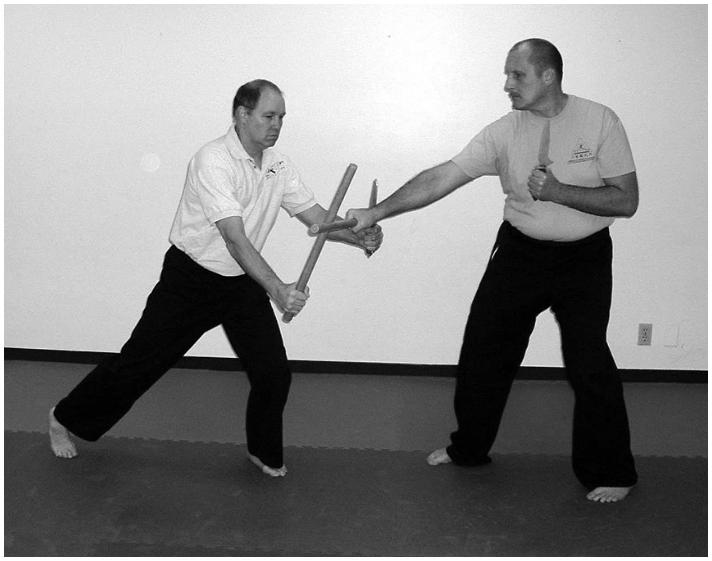
Spin Off (to get off the center line)

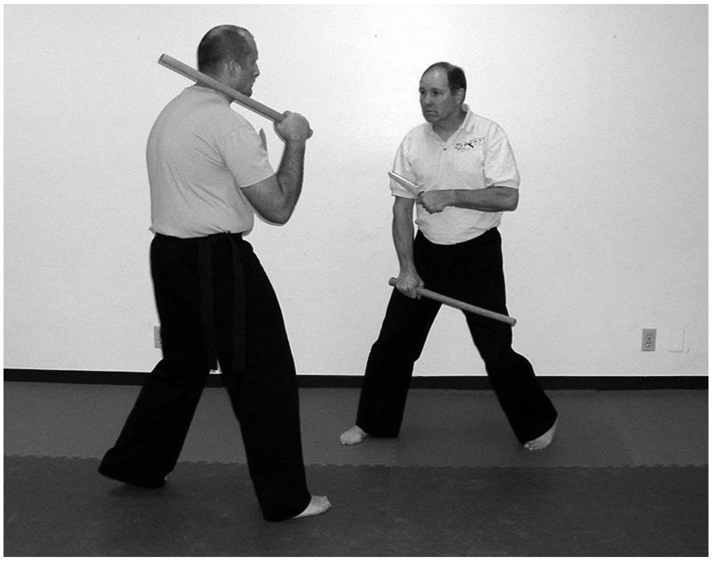


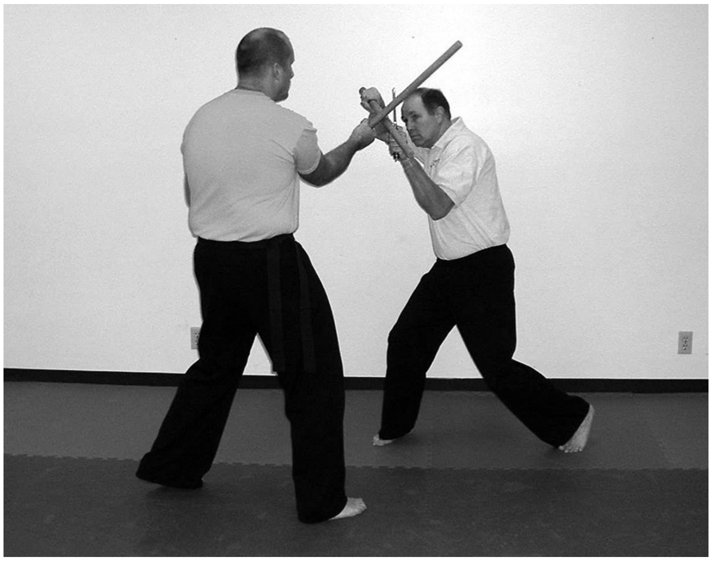
Spin off example: your partner counter strikes and you spin away from both his strike and dagger.
Second series: Duck to aid you in passing his strike to the head.

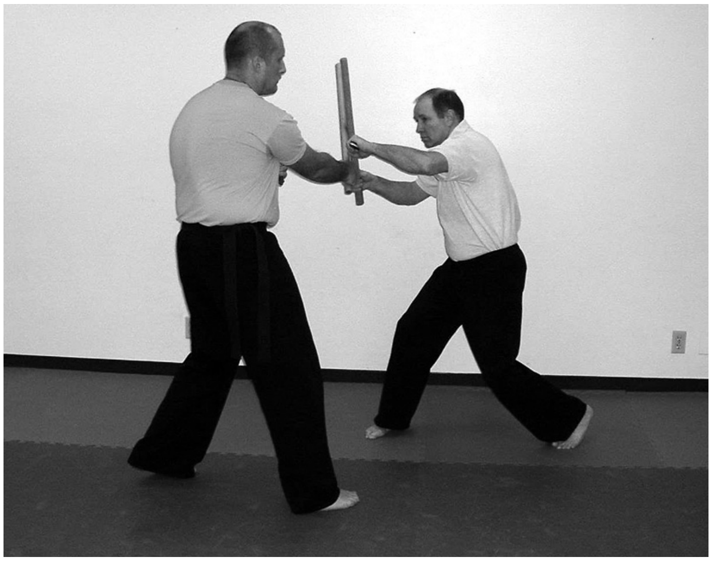




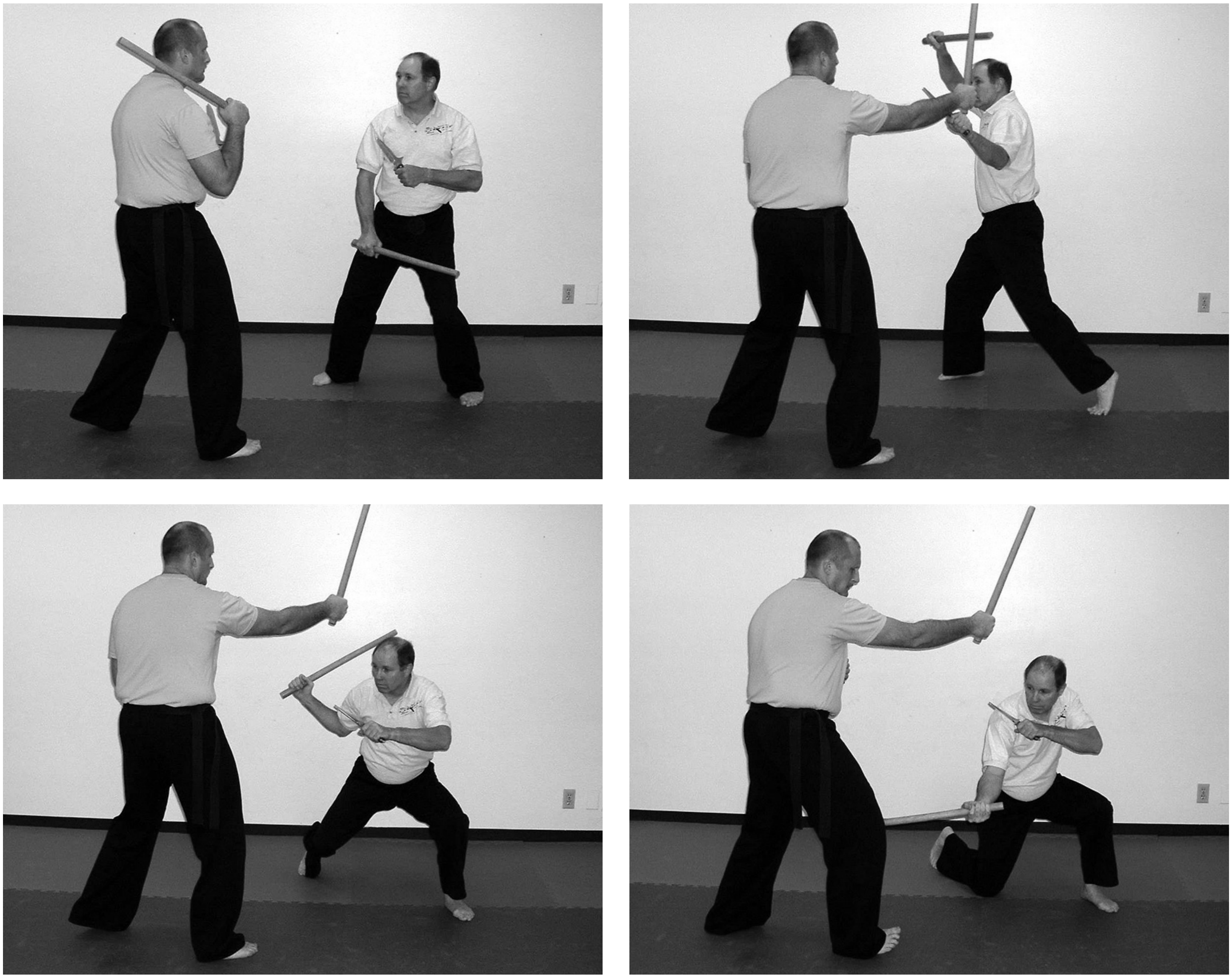








Defend and drop as part of your counter strike.



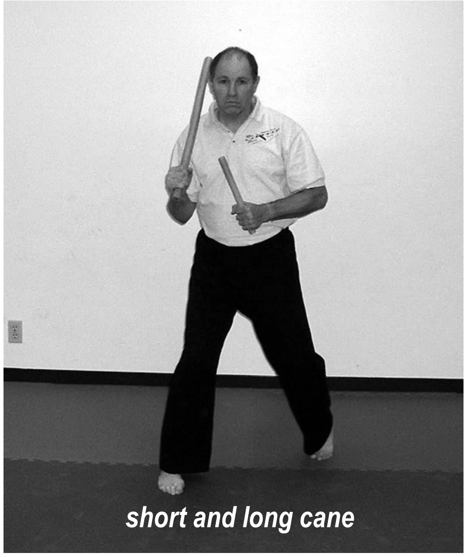
Dan Anderson seminar in Alma, Michigan 2006

Modern Arnis Espada y Daga

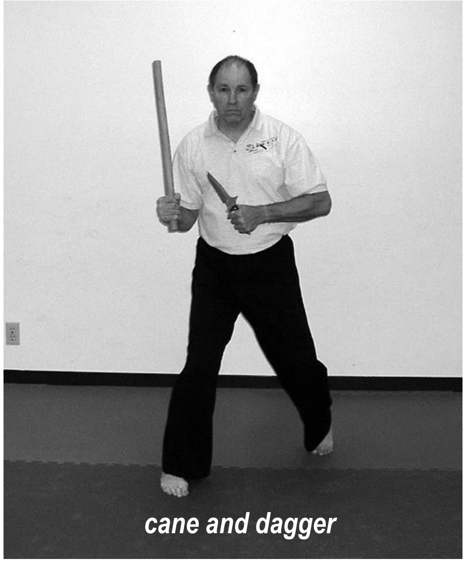
Most espada y daga training in Modern Arnis is misleading. The training is usually done either with:

- A long cane and short cane (baston and corto baston) or
- A long cane and training knife of some sort (baston and daga)

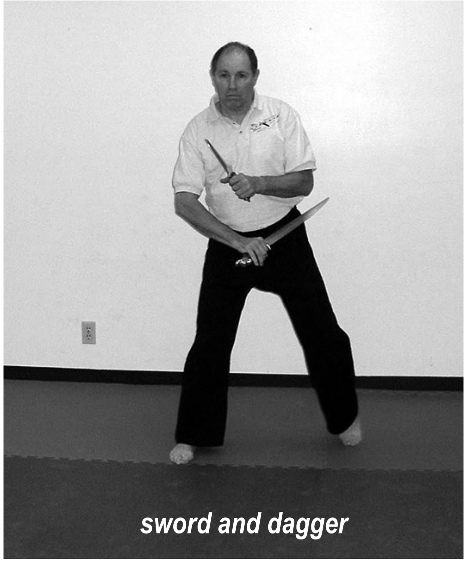
As *sword & dagger*, seldom is it done with the actual type of tool, *sword* and dagger.



short and long cane



cane and dagger



sword and dagger

When you use a sword, or in our case, a *bolo* (training tool or otherwise), the dynamics of your actions change. Some of the actions you do with a cane as your substitute blade will not be effective and could become downright dangerous to yourself. Cane and dagger, however, was used in combat in its own right. Doug Tucker, from an article called *Olisi y Baraw and Espada y daga* from *Warrior's Eskrima* states:

> Spanish rule in the Philippines lasted until 1898 when Spain was defeated in the Spanish-American war. During this long period of colonization, the Spanish had some important effects on the Filipino culture. Firstly, most of the population was converted to Roman Catholicism save for the Muslim Moros of the Sulu archipelago. Spanish fencing also had a direct effect on the fighting arts of the Philippines, with the introduction of angles of attack, and the use of Espada y daga (sword and dagger). When the Spanish imposed a ban on the practice of all native fighting arts and the carrying of bladed weapons during their occupation of the islands, the Filipinos were forced to substitute the use of the sword with that of the rattan. In the beginning the rattan was used to deliver strikes in the same manner as the blade i.e. slashing and thrusting, and the knife (or short stick) was still held in reserve as a back up weapon in case the opponent closed the distance, typical of it's use by the Spanish. Hardly ever was it used to block or parry an oncoming strike. *However, through time the Filipinos began to realize that because the stick had different handling qualities, certain lines of attack were open to them that were not available with the sword e.g. curved and snapping strikes. Once they began to appreciate the combat effectiveness of the stick the use of the knife also changed and began to be used more aggressively in terms of blocking, parrying, checking, scooping, thrusting and slashing. This in turn led to the creation of Olisi y baraw (stick and dagger).* [note: *italics* mine - DA]

That's an interesting but of history. I do find that the stick actions do not translate exactly directly to the blade as most people believe. There are some very subtle but important distinctions to be brought forth. As you have already seen in the delineation of the basics, the daga is used for more than a just thrusting tool. The instruction in this book will go from double cane applications to cane and dagger applications to sword and dagger applications.

An interesting side note here is that I believe Prof. Presas' daga work was from a thrust usage (pointed tool with no edge) as opposed to a cut and thrust (point and edge) usage. He would quite often say, "…*and then I will poke you*." I suspect the same with Anscion Bacon as he was always "poking" his partners with his daga when he played espada y daga. I feel this is a sensible conclusion.

Double Cane Training

Dan Anderson & Edessa Ramos at the 2005 International Modern Arnis Summer Camp

Double cane training is an integral part of any Filipino Martial Art system. It is a fighting art in itself. In the following pages I show how I use the double cane training as a set up to learning Espada Y Daga. Double cane training is essential to developing both hands to be of equal facility. This is a must in Espada Y Daga.

The Left Hand - The Daga Hand

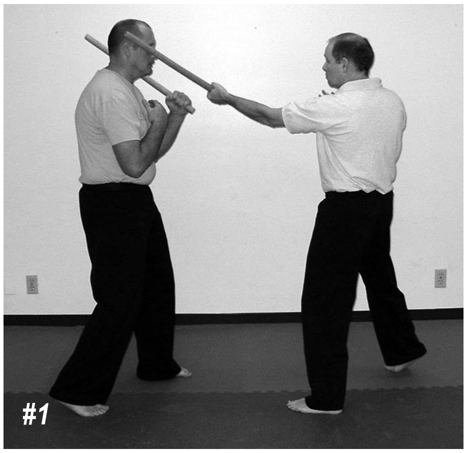
The first point of interest is that most Filipino Martial Arts (FMA) teach holding your main weapon in your right hand. Most of us are right handed and you do to want to use an uncoordinated hand in combat. The left hand in FMA is used for a variety of functions. It is called the check hand or the "alive hand." I will go over a number of these functions in the defensive examples in this book.

With espada y daga training, you are putting an implement into your uncoordinated hand. This requires extra coordination training to start out with. A well-known fact is that Remy Presas was left-handed so he emphasized training with both hands (as he had to back in the Philippines). We started out with the basic strikes done with both left and right hands, and then the double cane techniques, the sinawalis and redonda X pattern. As the double cane techniques are precursors to espada y daga so I will start with these techniques first.

Most of the examples in this section deal with coordination training rather than logical attack/defense patterns. Those will come in later chapters.

Left Hand Angles Of Attack 1-12

The first of the basic coordination exercises is the 12 basic angles of attack. Prof. Presas would have us drill these every session. It was a very important point with him for us to be trained in the use of both hands. I mentioned earlier that Bram and I differ in our interpretation of the left hand angles of attack. Below I will present my left hand angles of attack set 1-12.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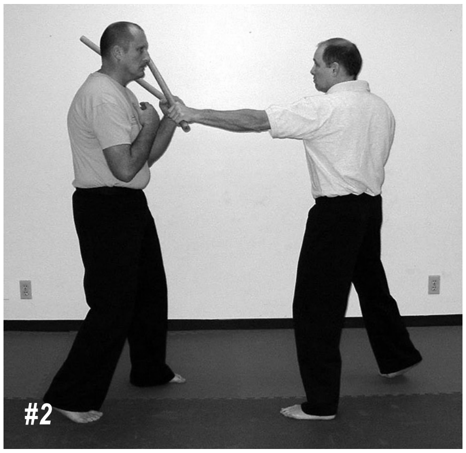
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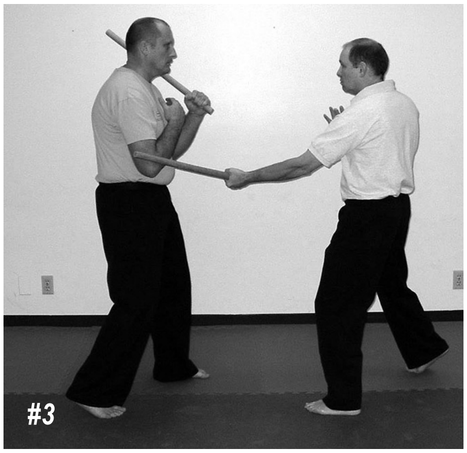
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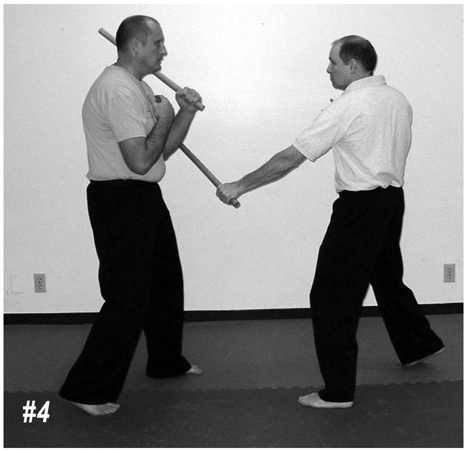
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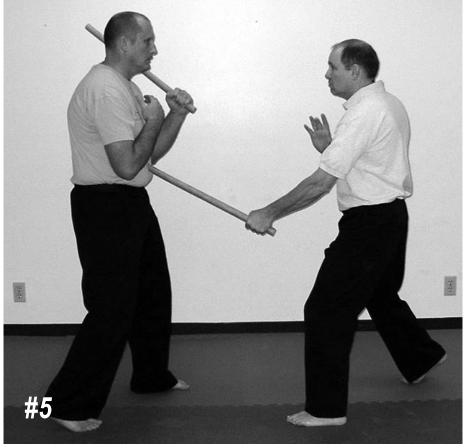
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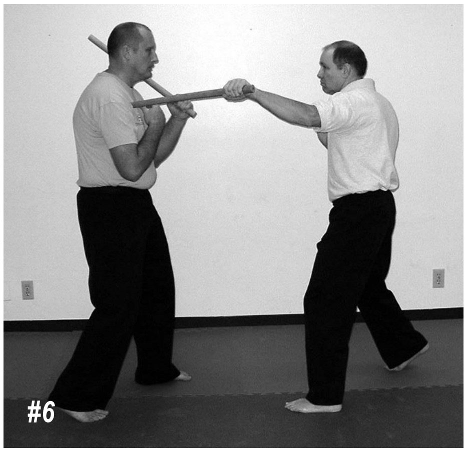
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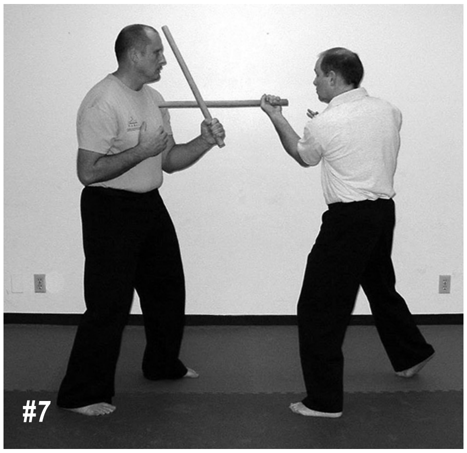
Left hand angles of attack continued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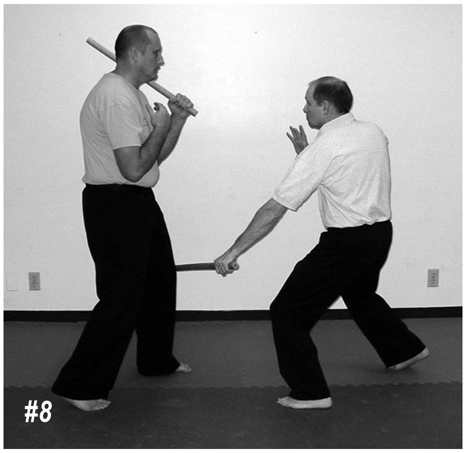
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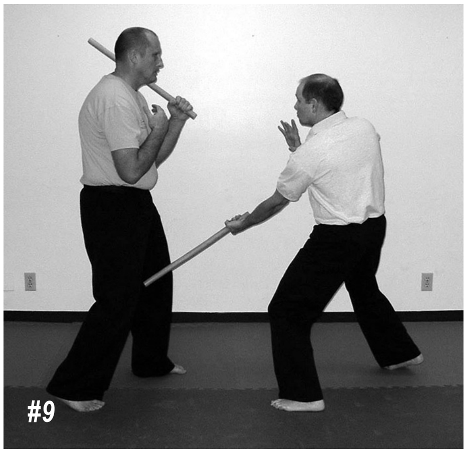
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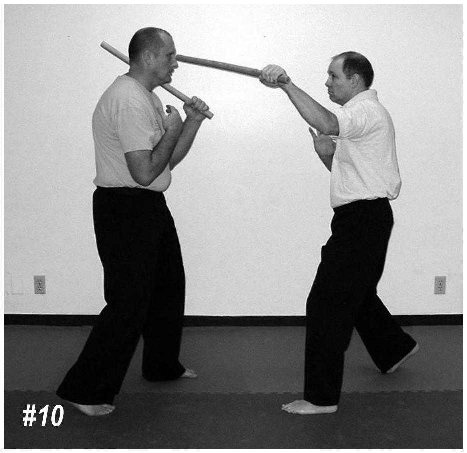
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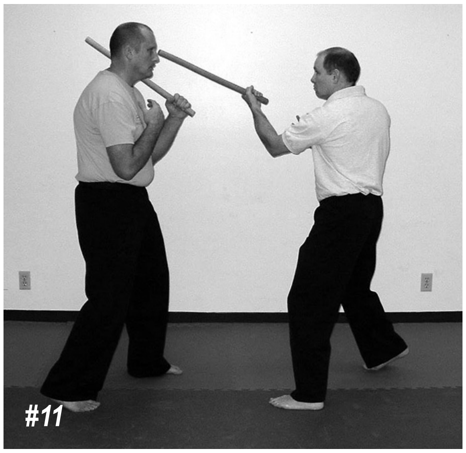
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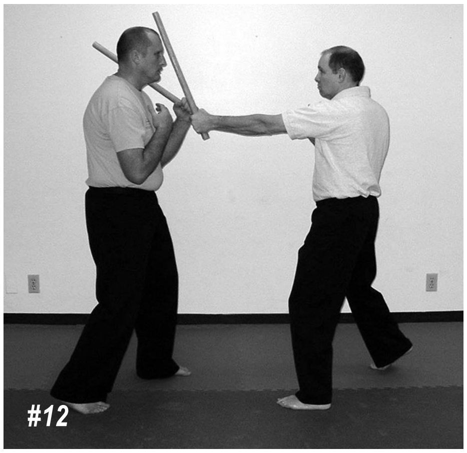
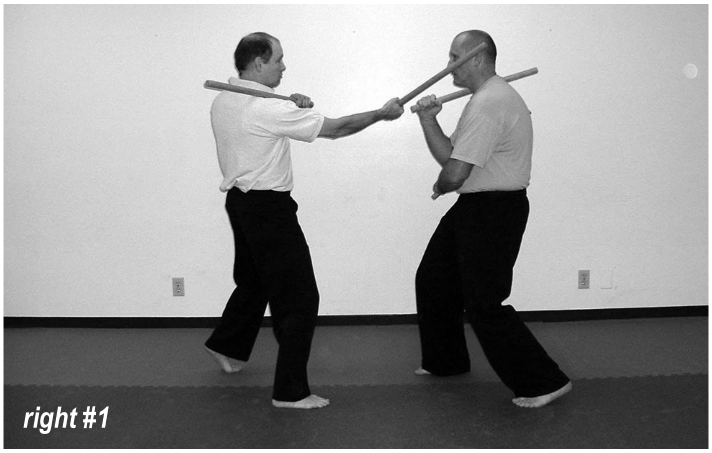

#12

Offensive Double Cane Coordination Drills

The next coordination drills have to do with the double cane actions. The first drill is to do strikes 1-12 with your right hand and follow up with your left hand in the same direction. Drill number two is to free flow follow up to your strikes 1-12.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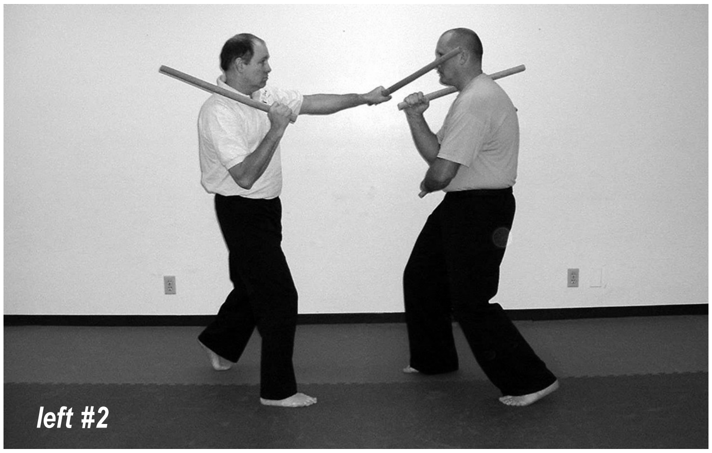
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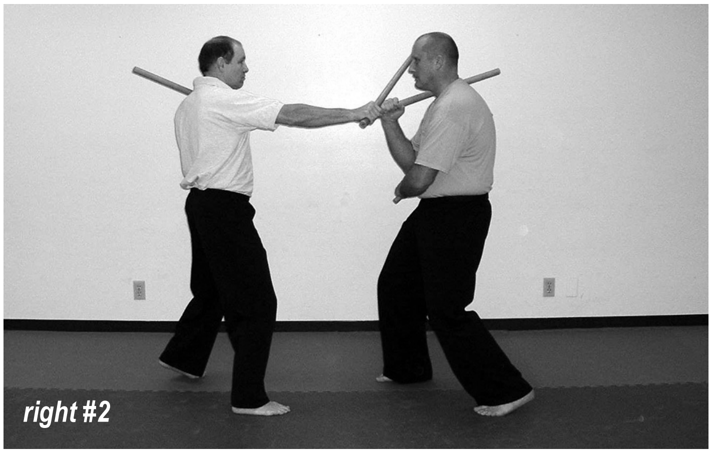
Double cane coordination drill #1 continued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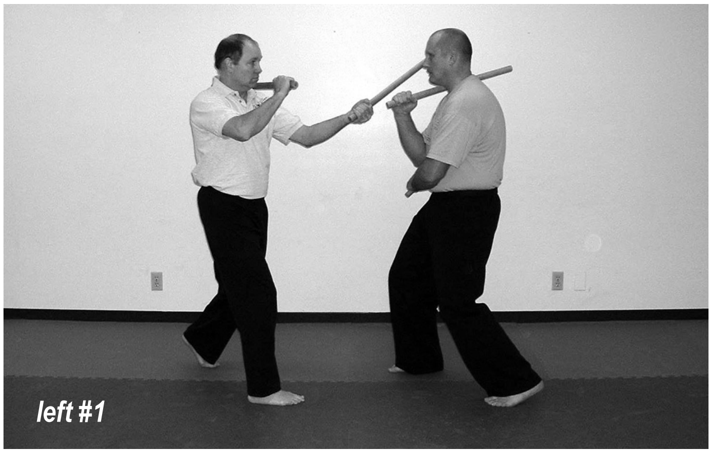
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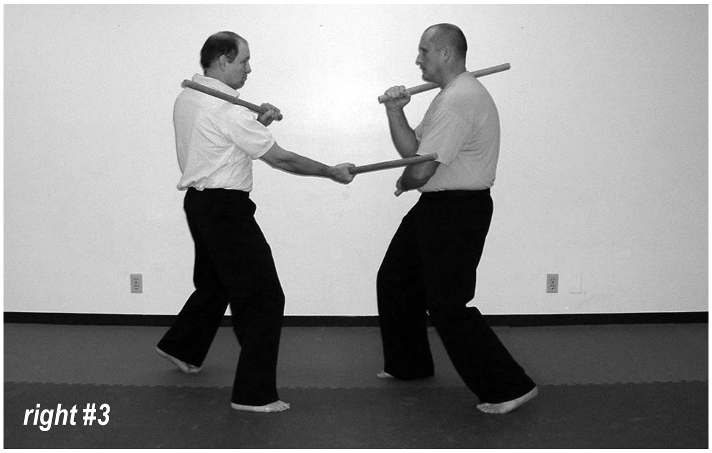
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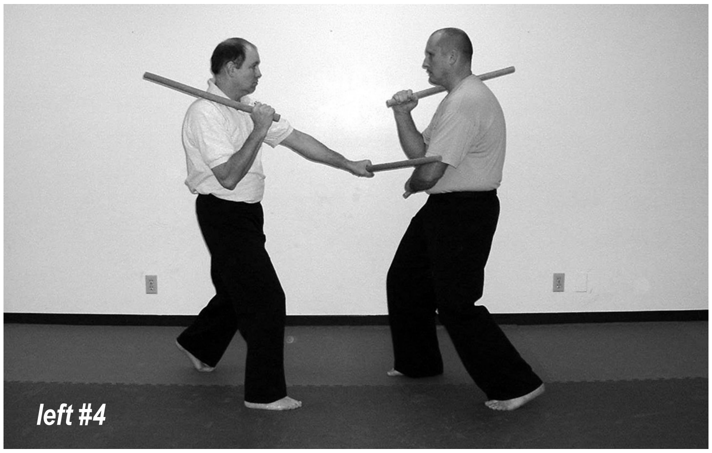
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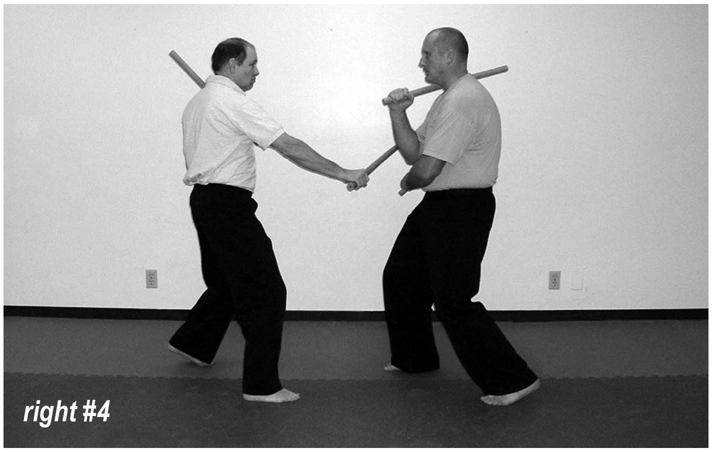
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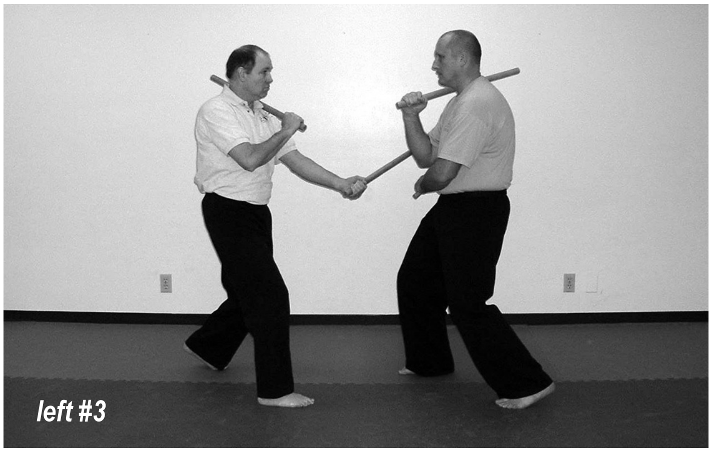
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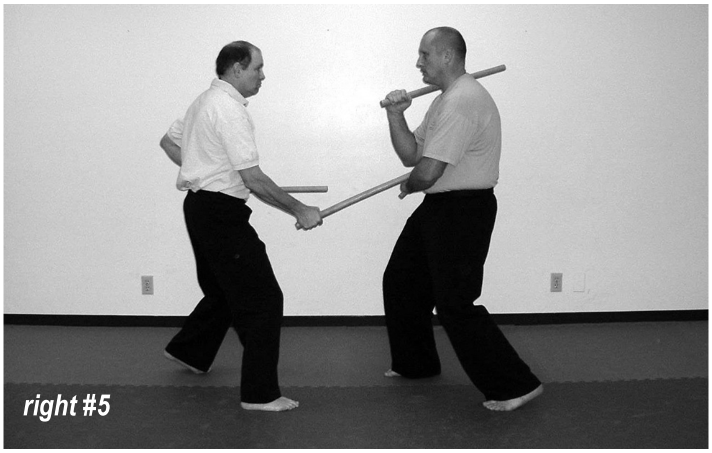
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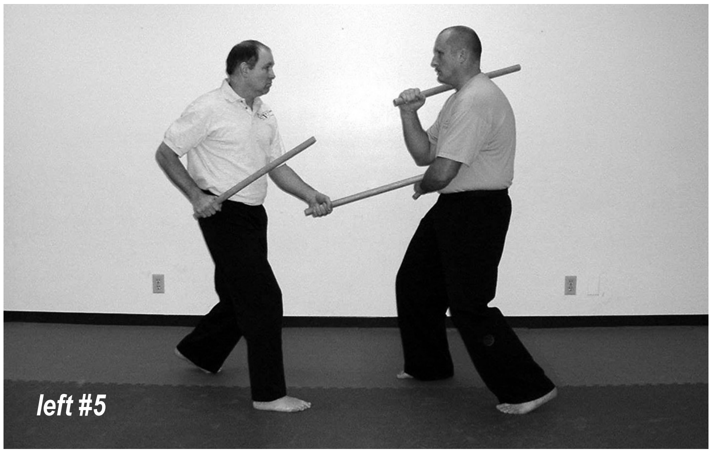
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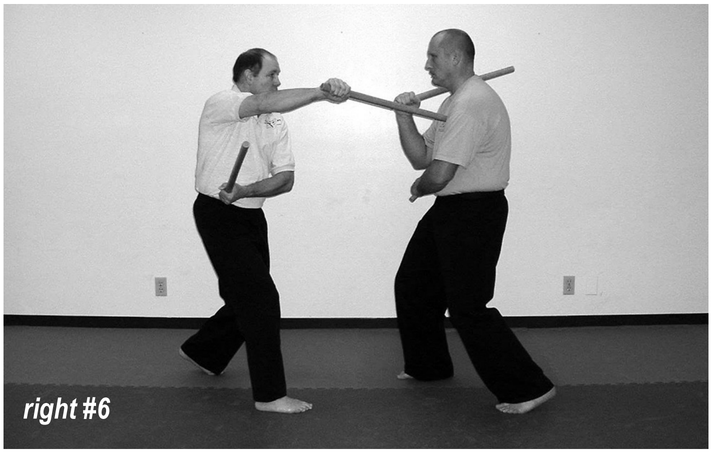
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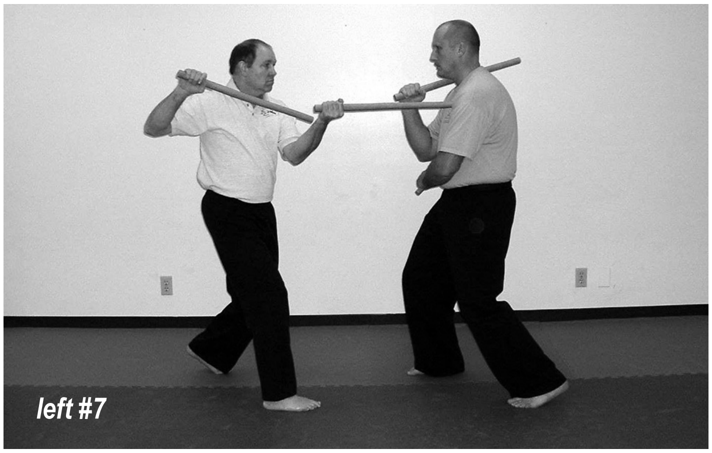
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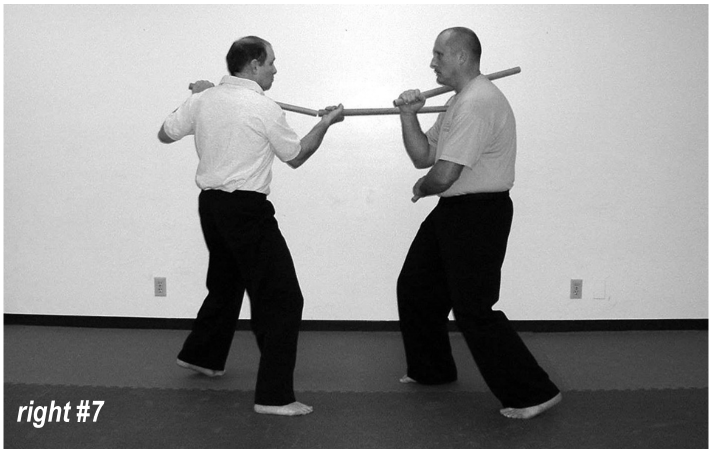
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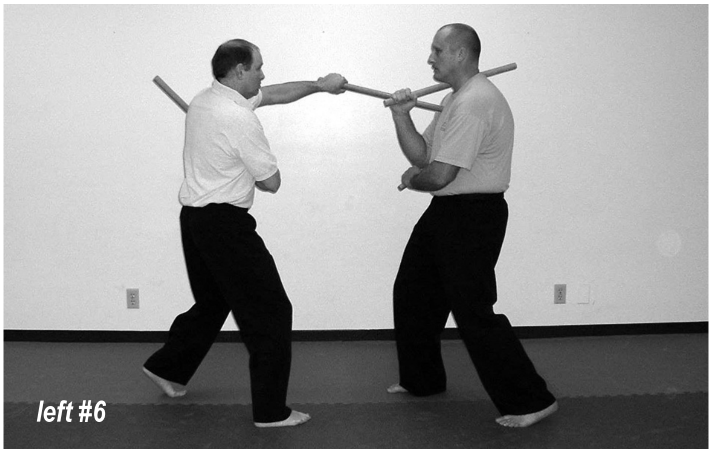
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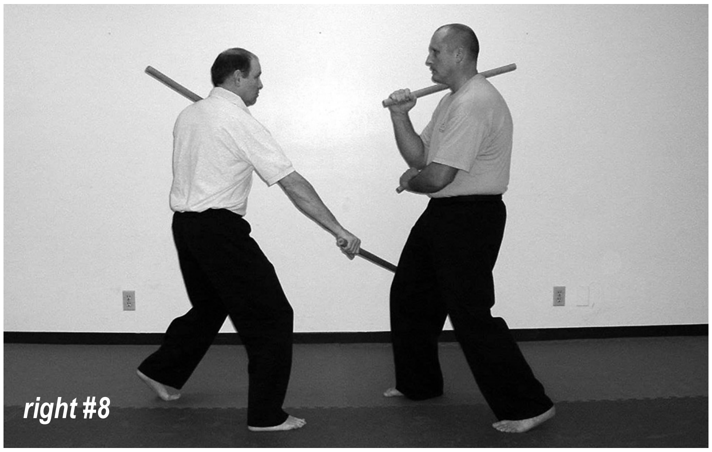
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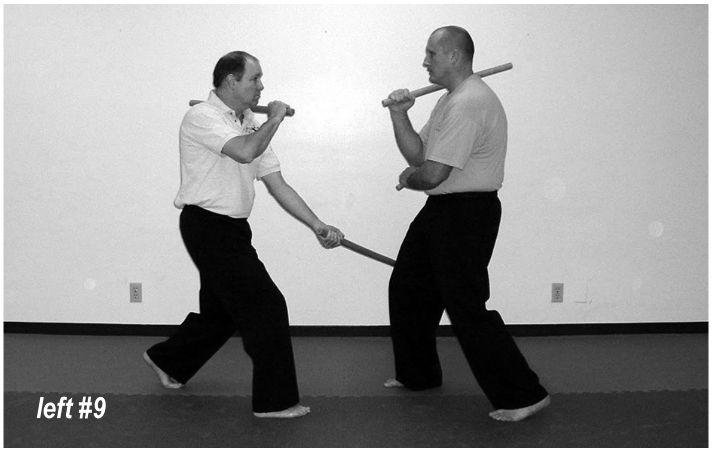
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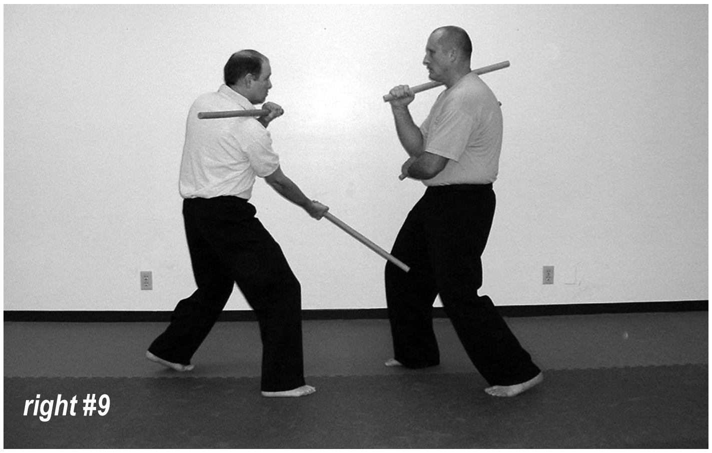
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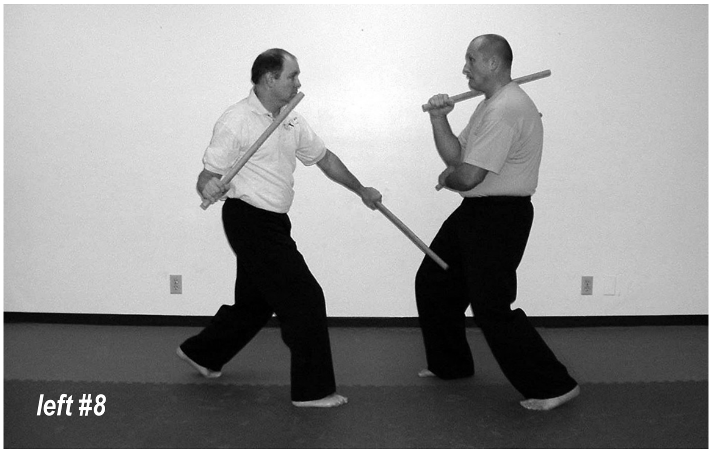
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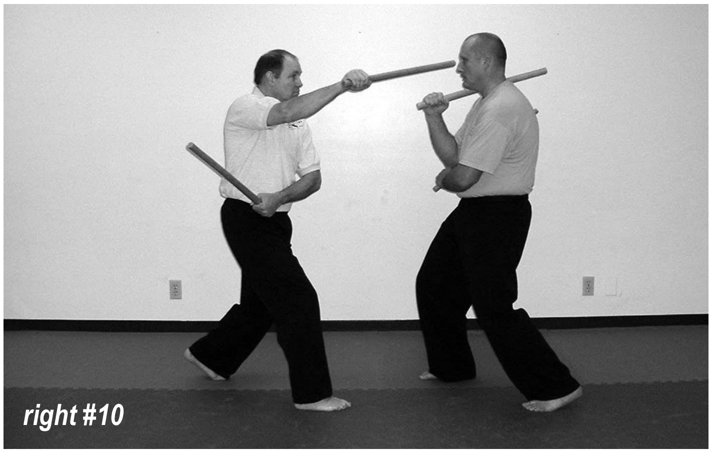
Double cane coordination drill #1 continued



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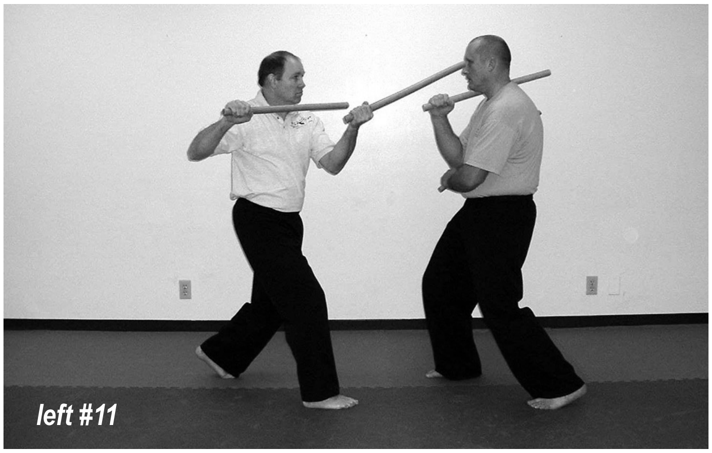

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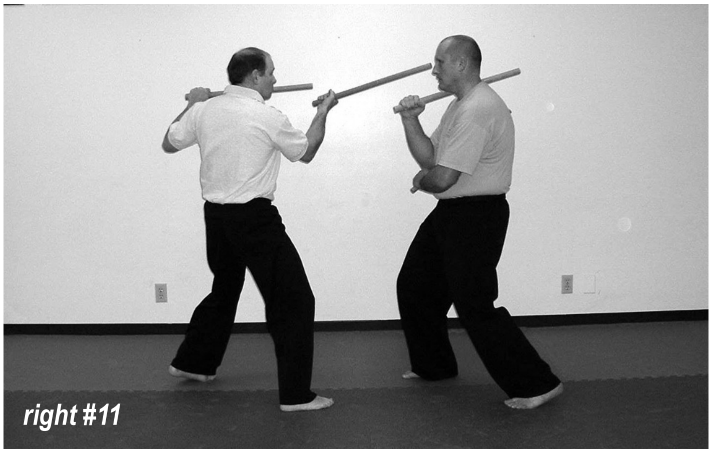

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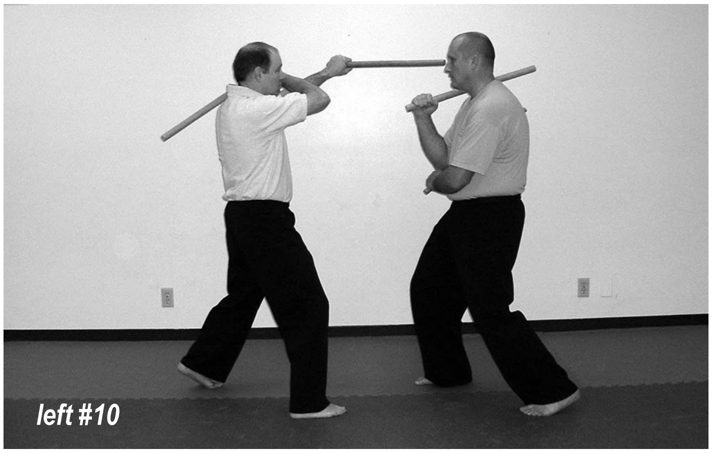

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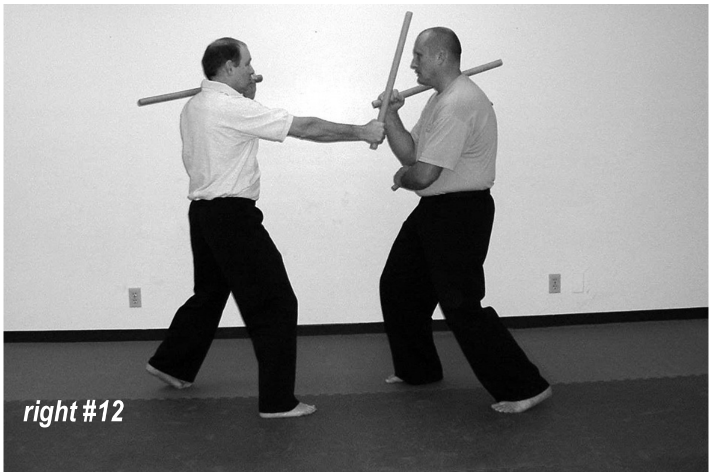

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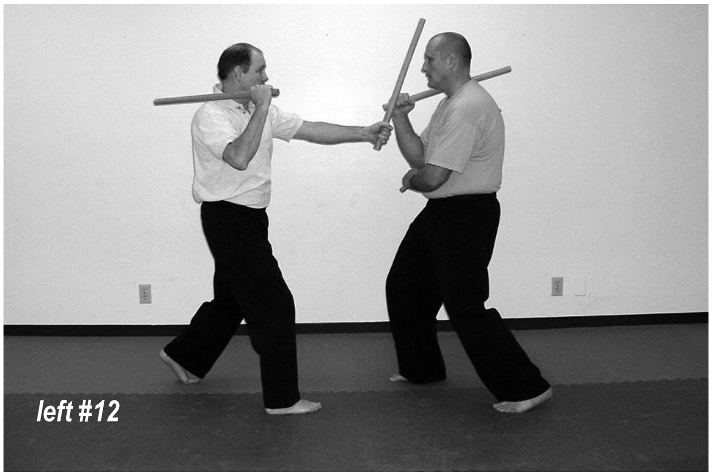
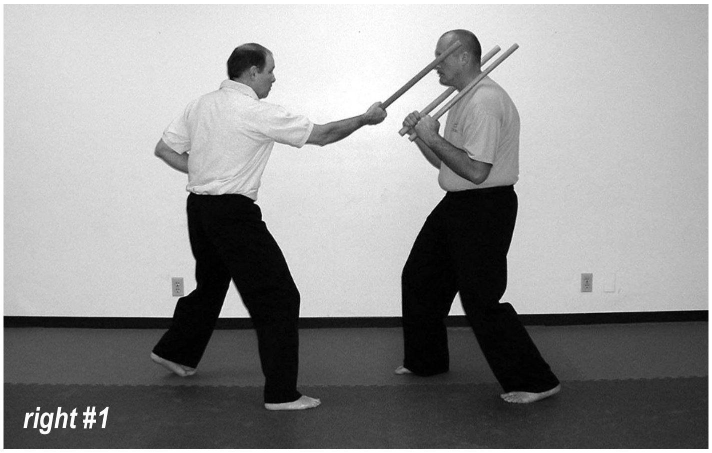


left #12

Double cane coordination drill #2. The simplicity of this drill is to execute strikes 1-12 with your right hand and follow up with any strike with your left hand. Below is just one example. After you become skilled at this, you can start out with your left hand.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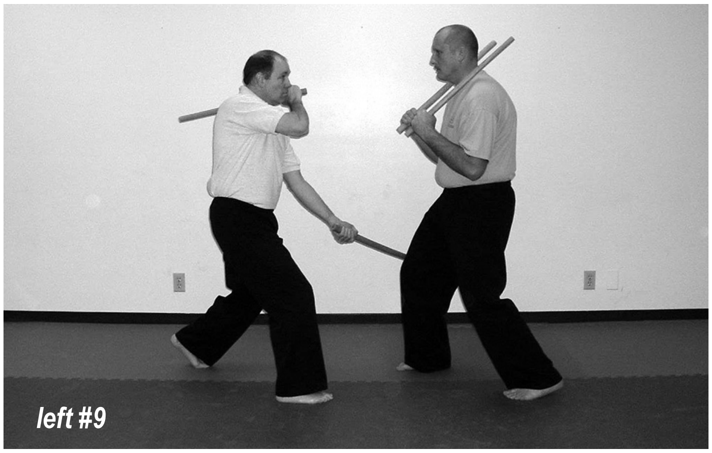
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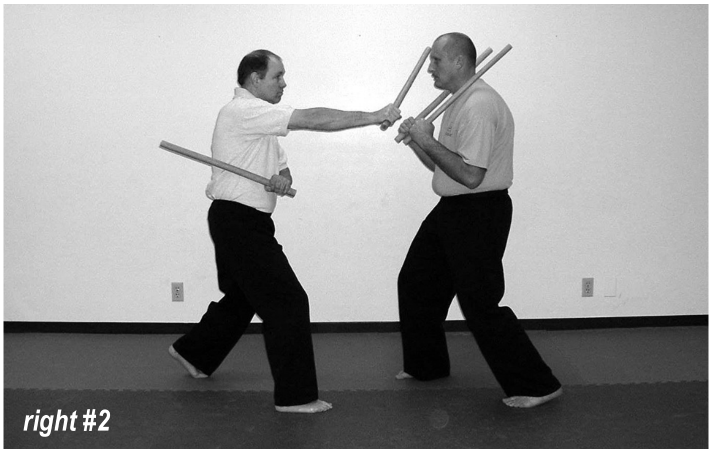
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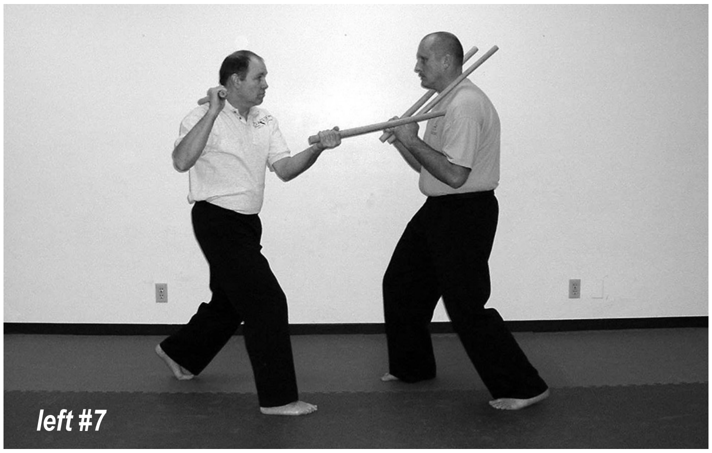
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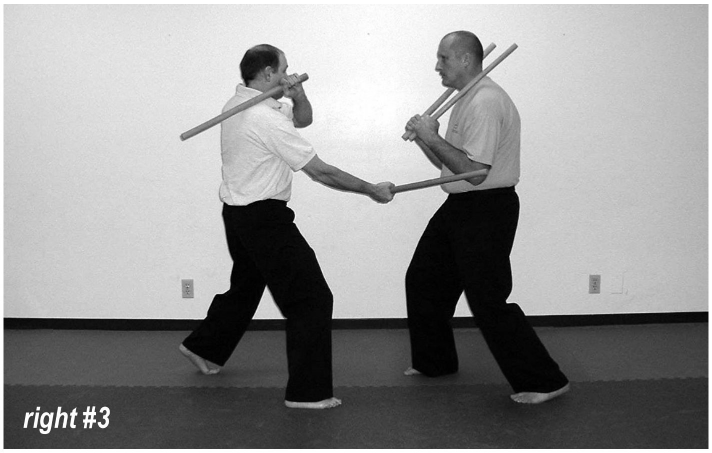
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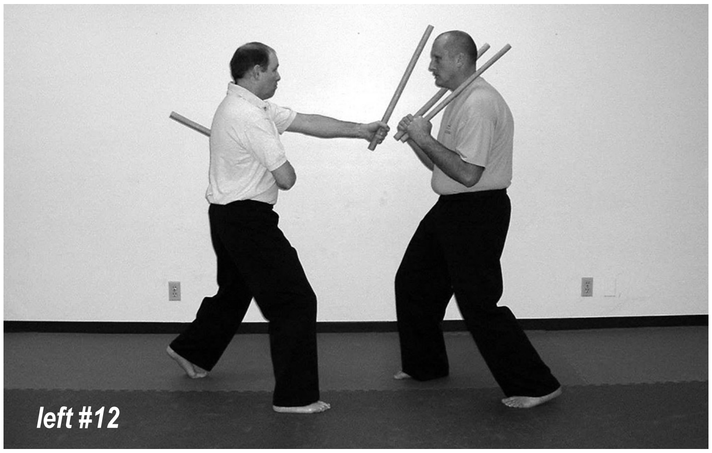
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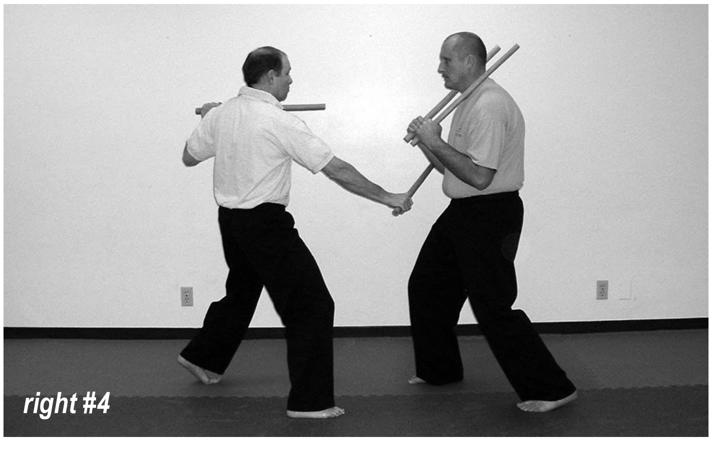
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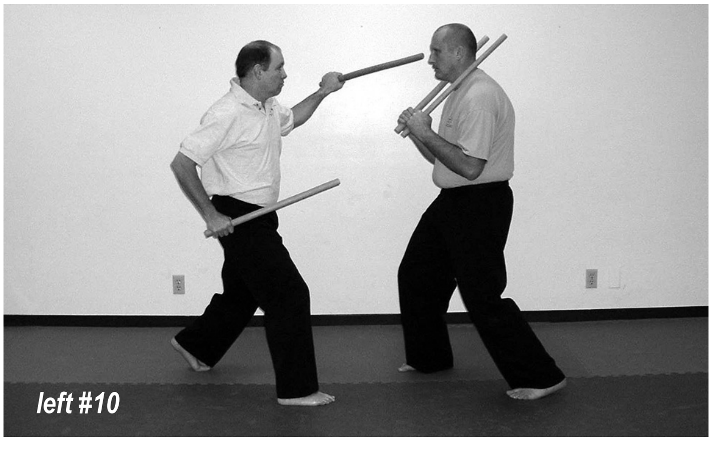
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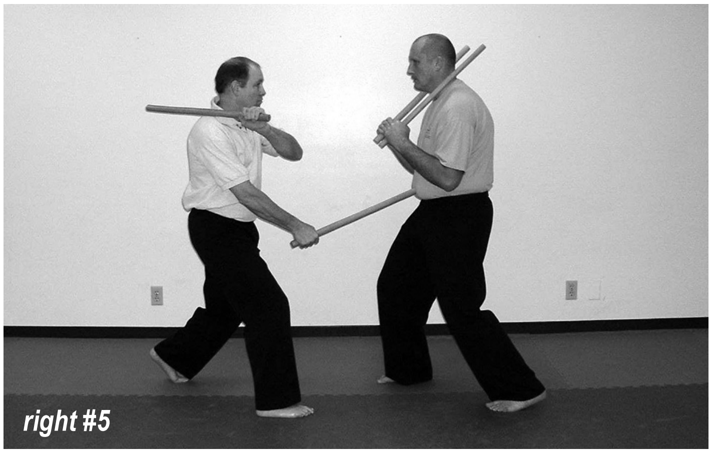
Double cane coordination drill #2 continued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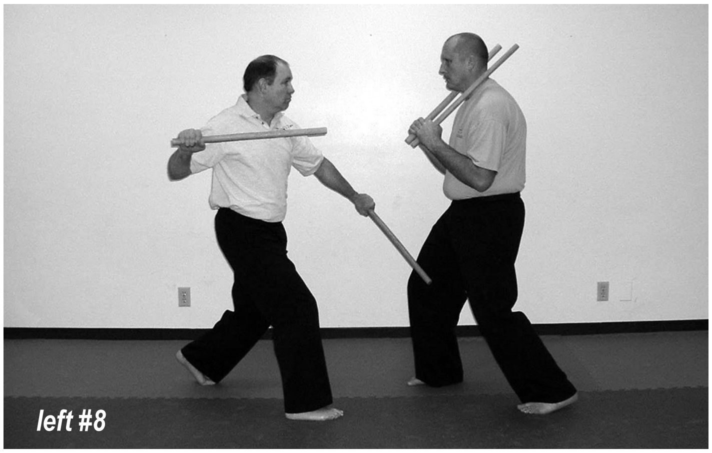
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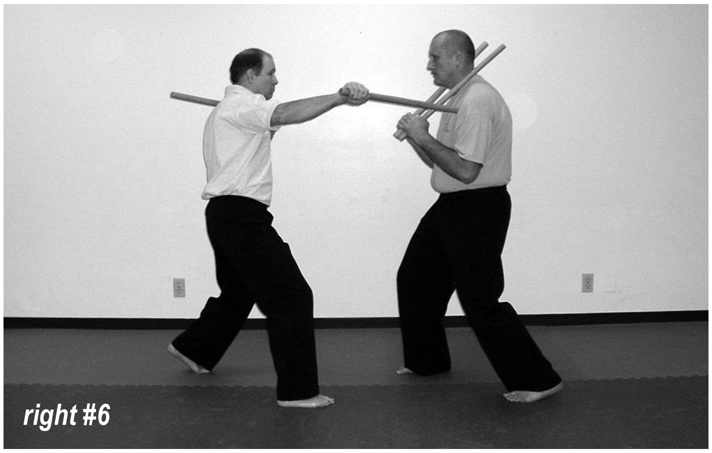
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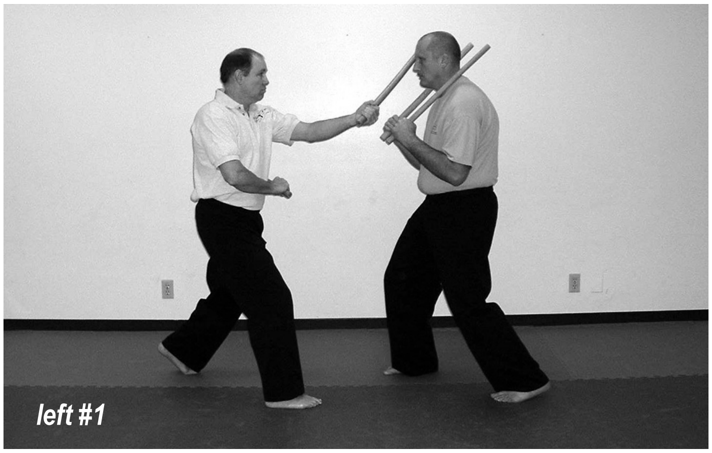
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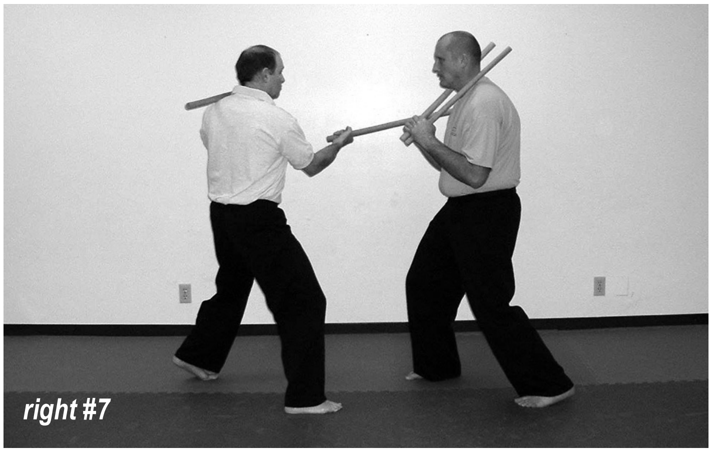
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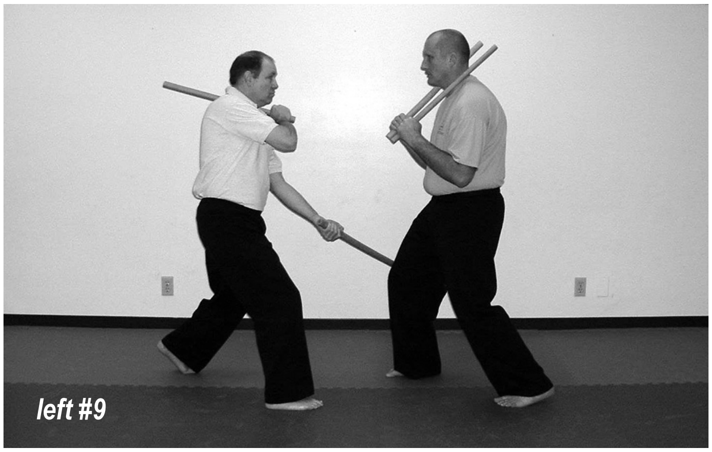
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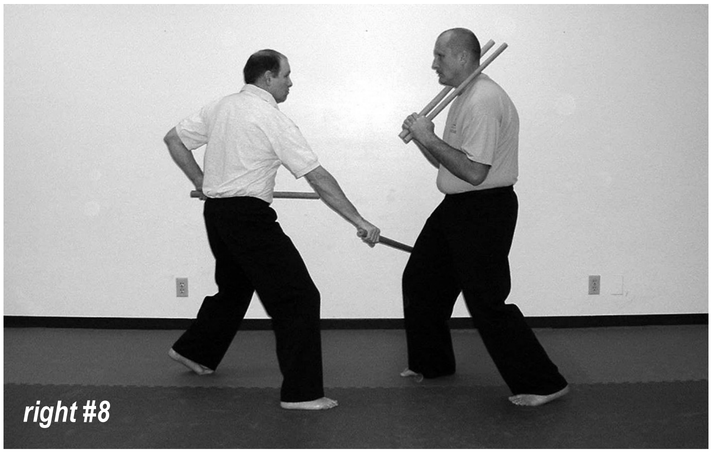
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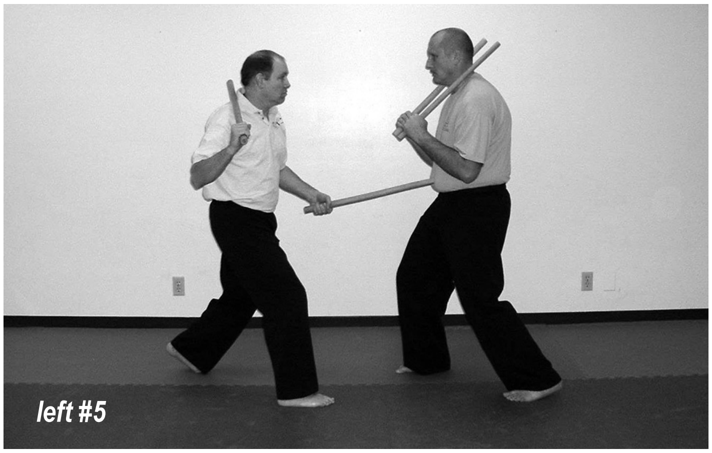
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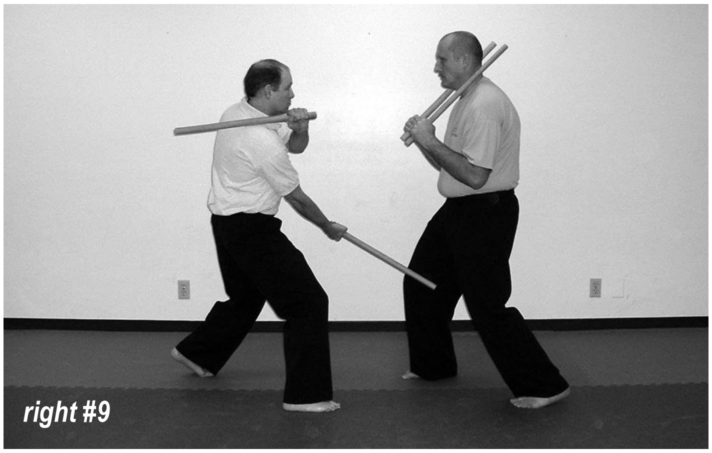
Double cane coordination drill #2 continued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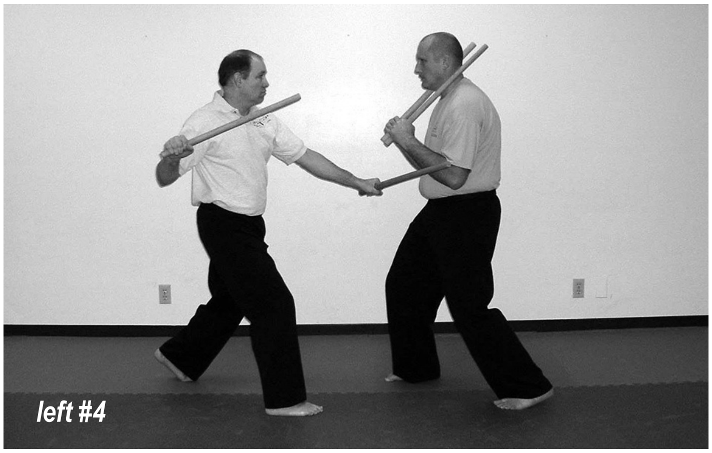
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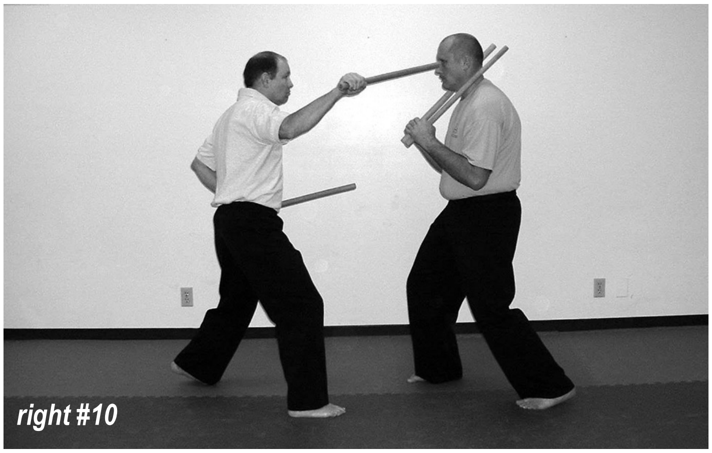
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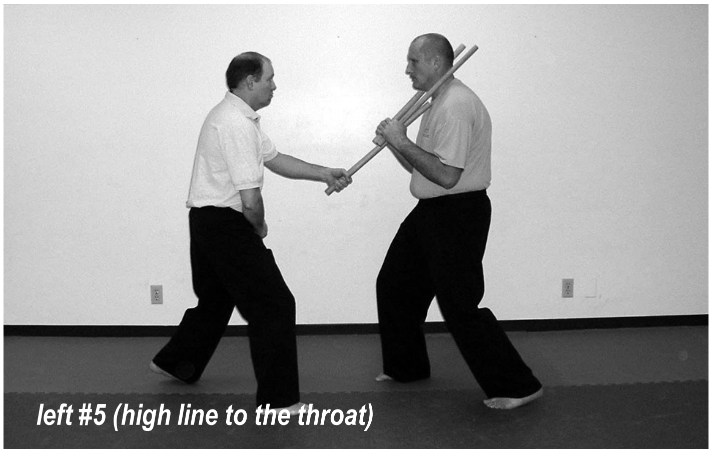
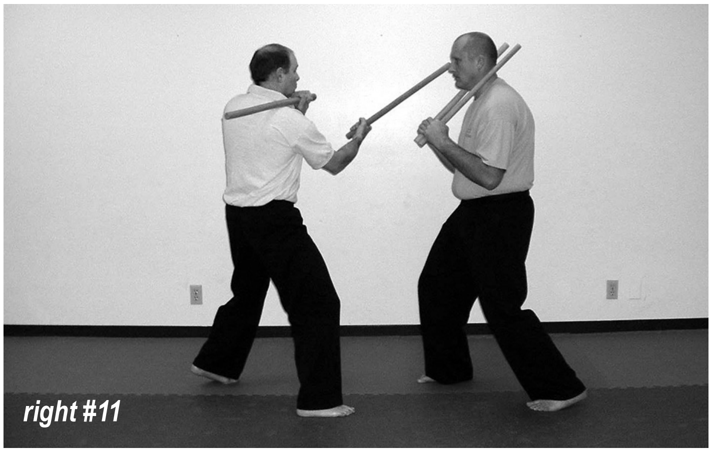

left #5 (high line to the throat)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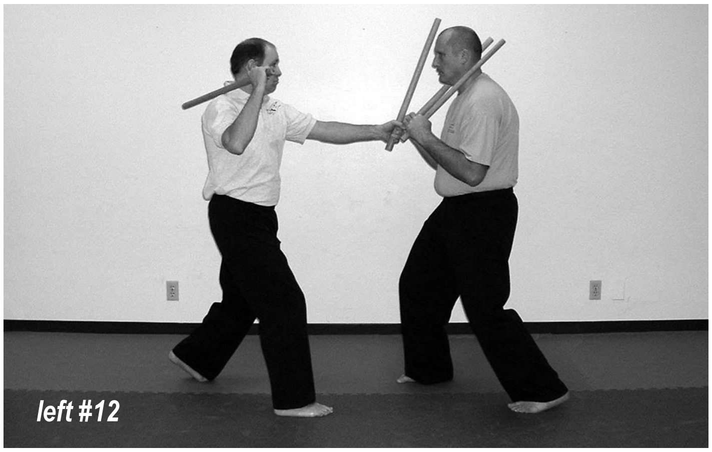
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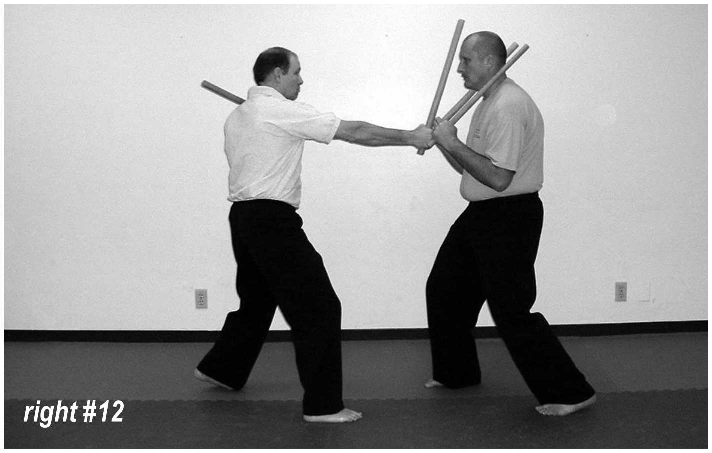
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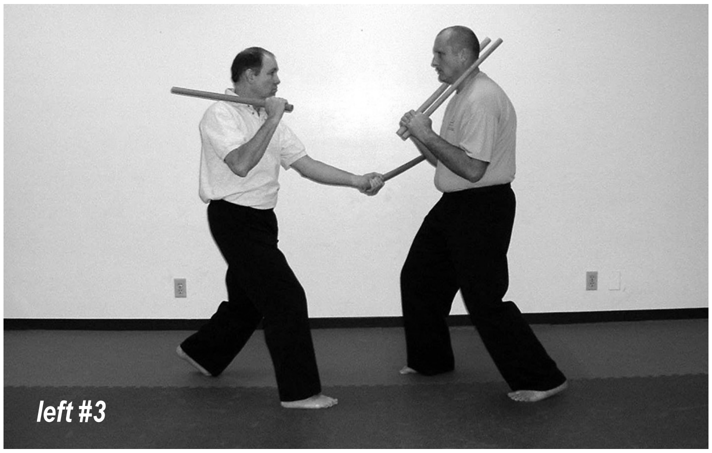
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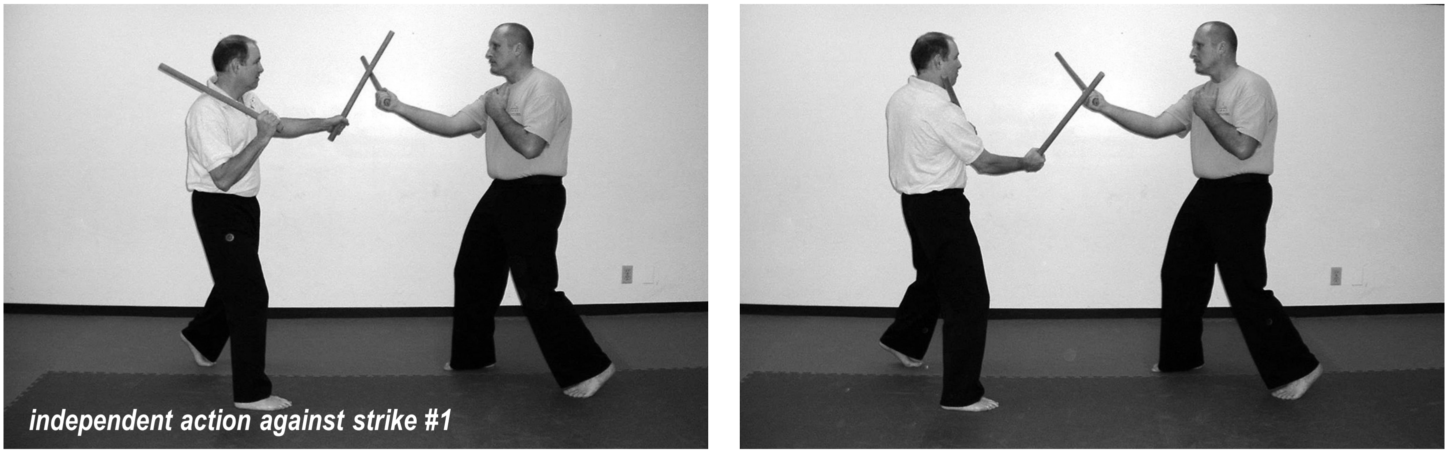
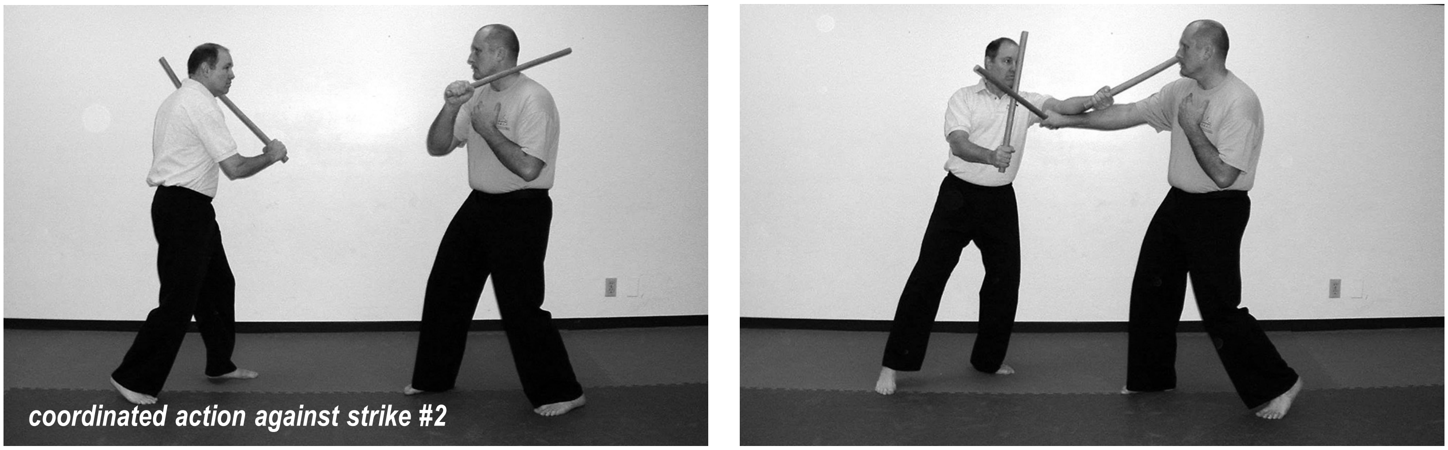
Defensive Double Cane Coordination Drills

Defensive Double Cane Coordination Drill #1 - Simple Block & Counter.

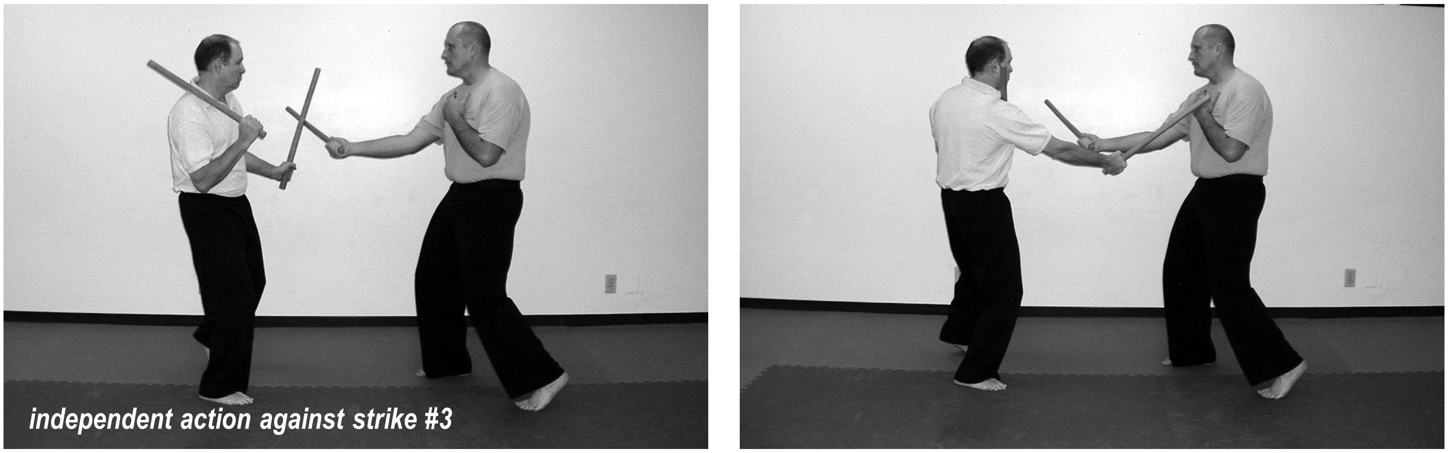
When I teach block & counter, there are three different approaches I use. The first is what I call using *independent action.* This is where you use your arms separately, one after the other. The second is what I call *coordinated action*. This is the simultaneous use of both limbs. The third is a variation of independent action in that you use a 1-2-3 action for your defense and counter. The first of the illustrated drills is what I call *same side blocking* in which the arm you use to block is on the same side the attack is approaching you from. Simple block & counter is shown against strikes 1-12.



independent action against strike #1

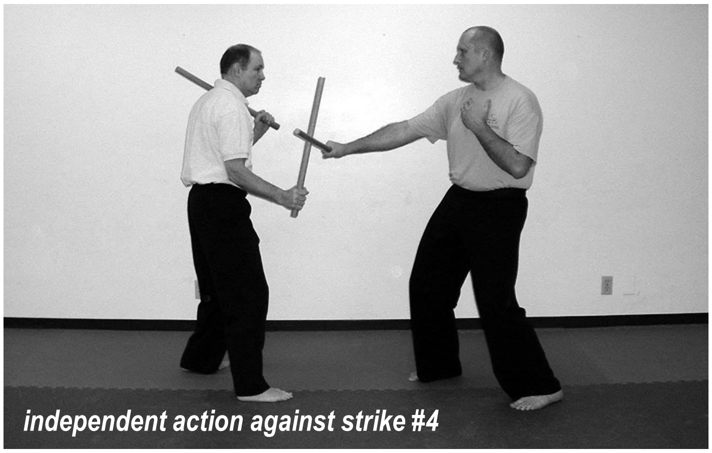


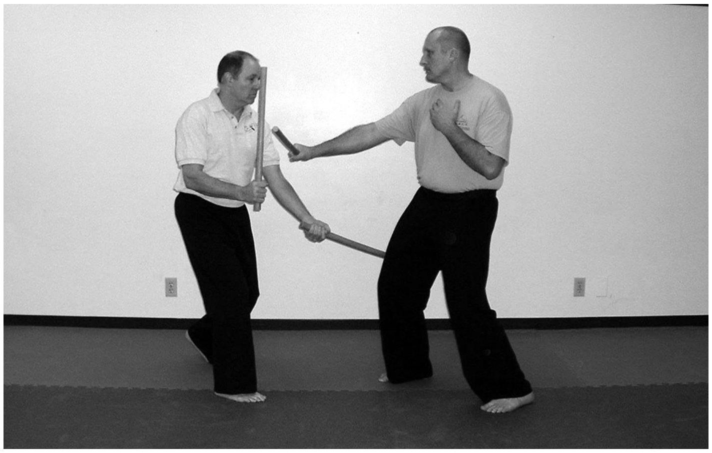
coordinated action against strike #2

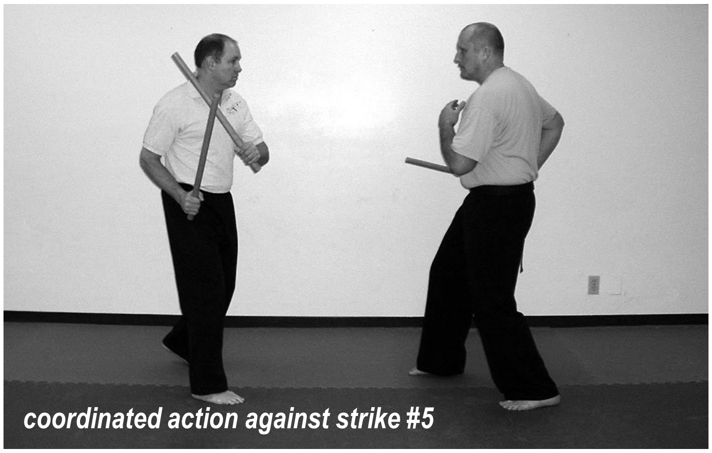


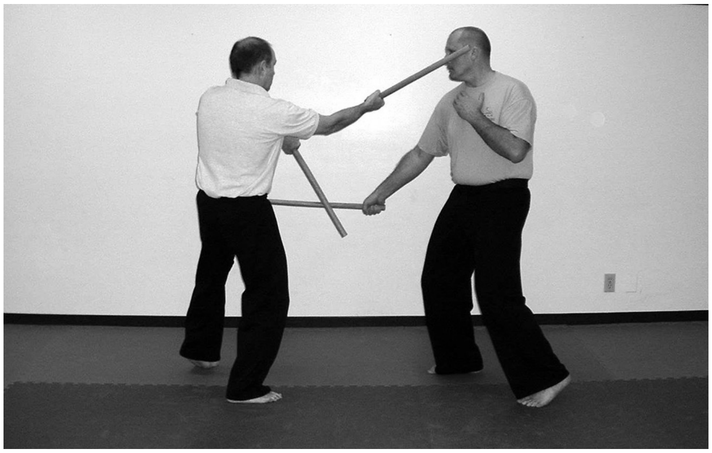
independent action against strike #3

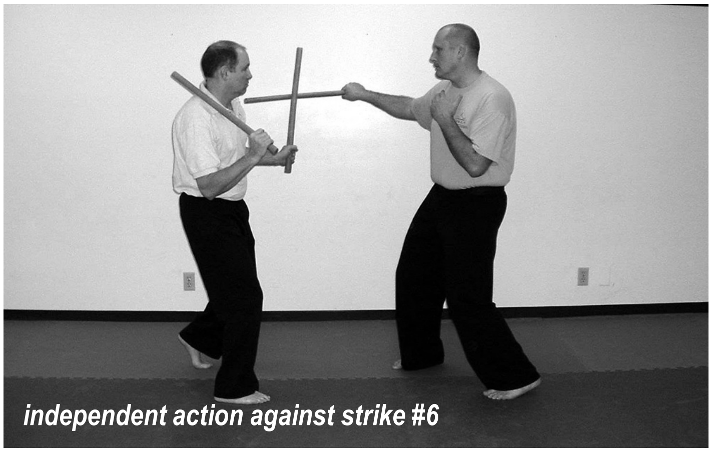
Defensive double cane coordination drill #1 continued, simple block (same side) and counter.

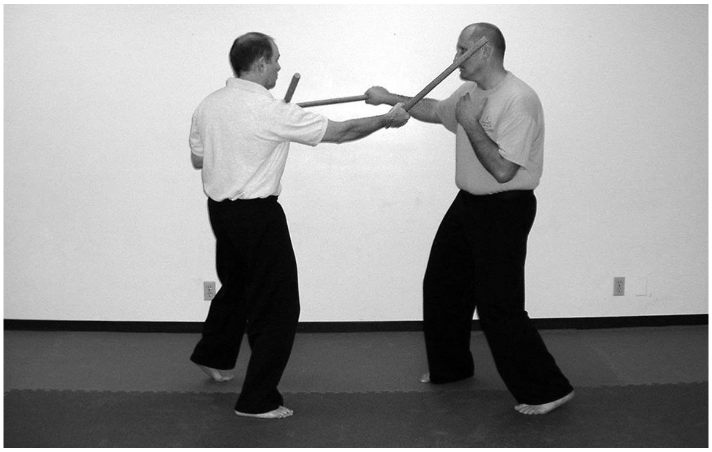

independent action against strike #4

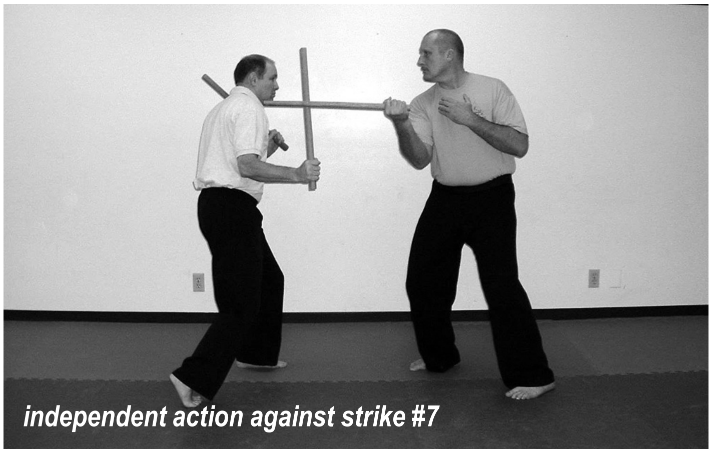


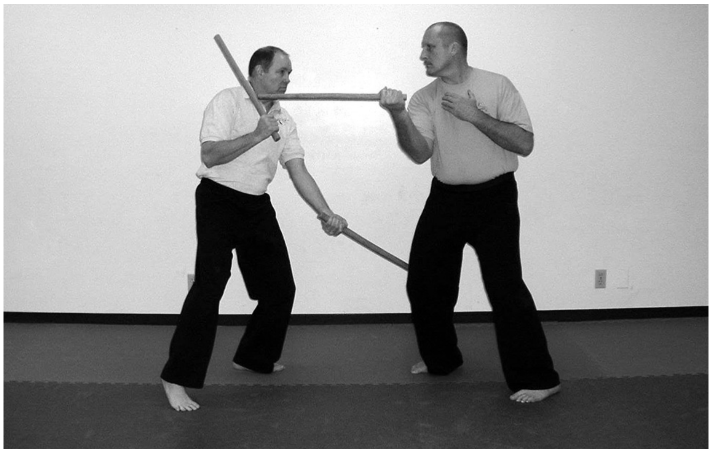

coordinated action against strike #5



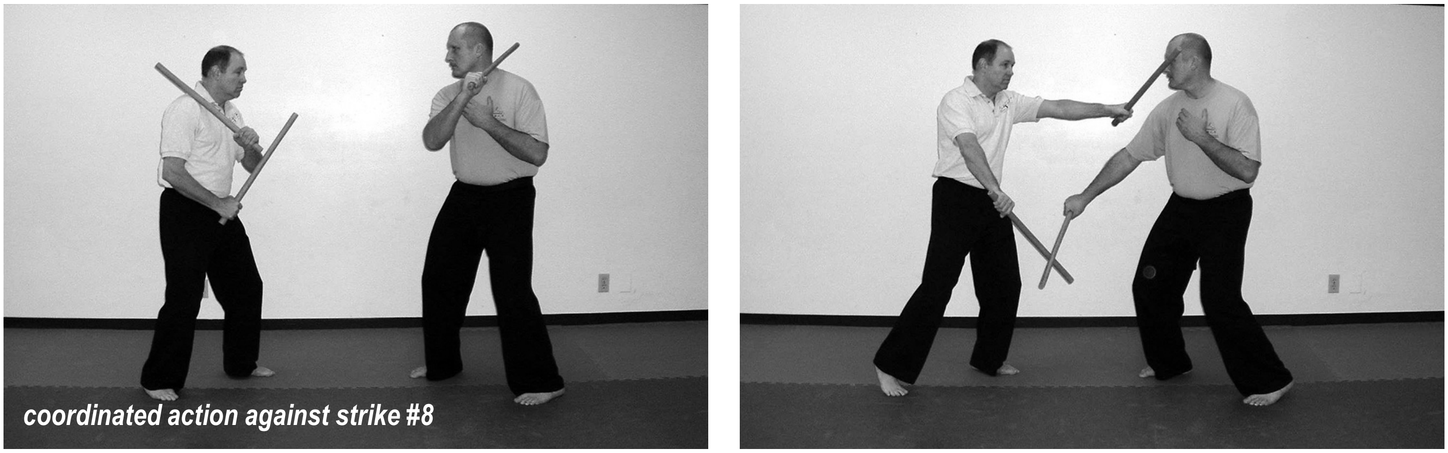

independent action against strike #6



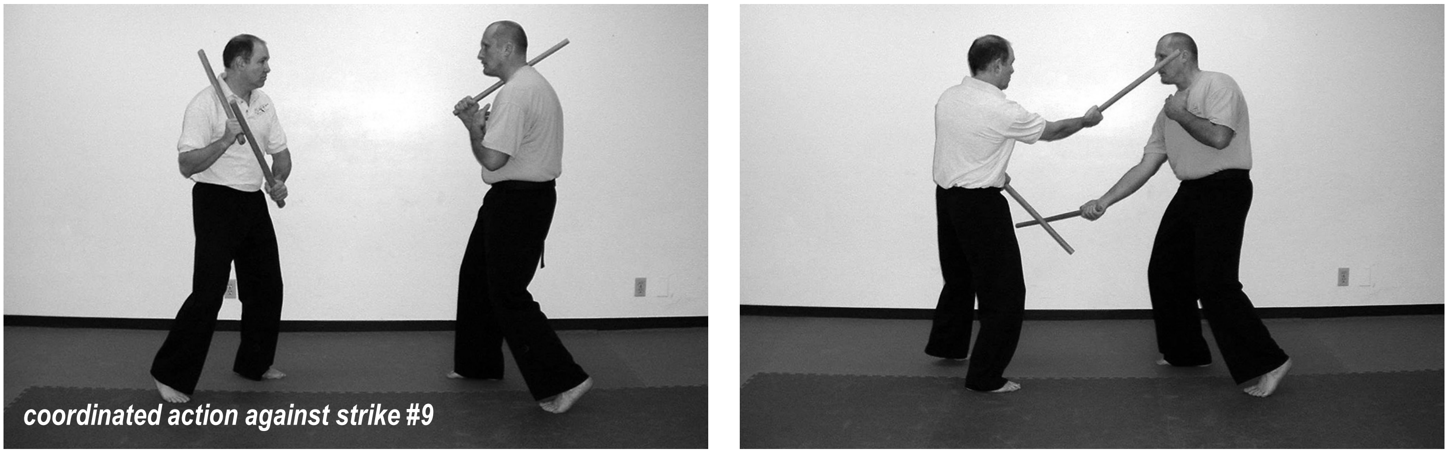

independent action against strike #7



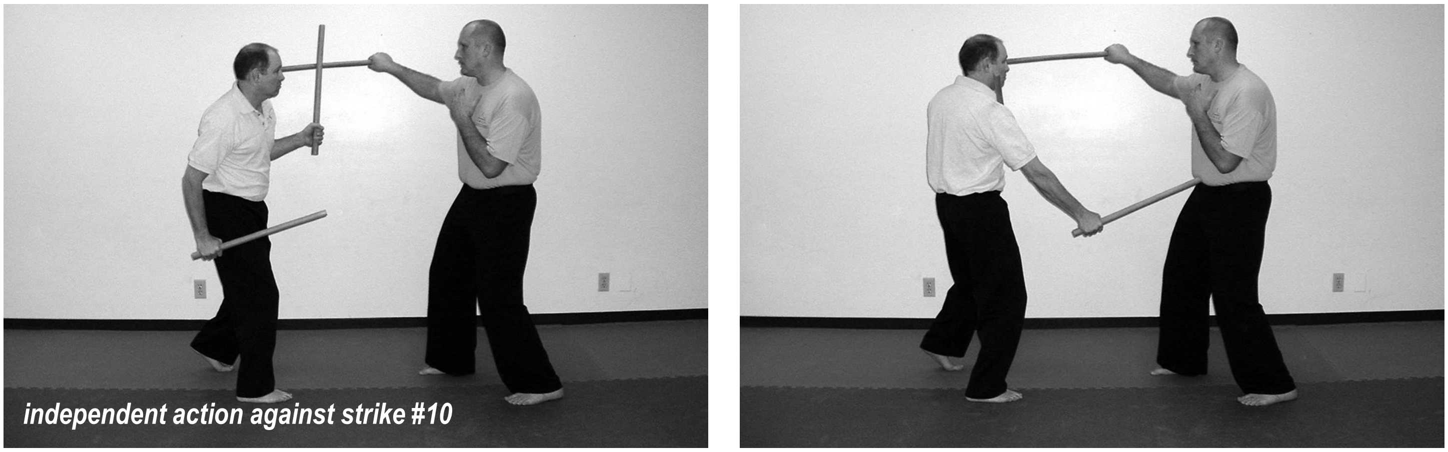
Defensive double cane coordination drill #1 continued, simple block (same side) and counter.



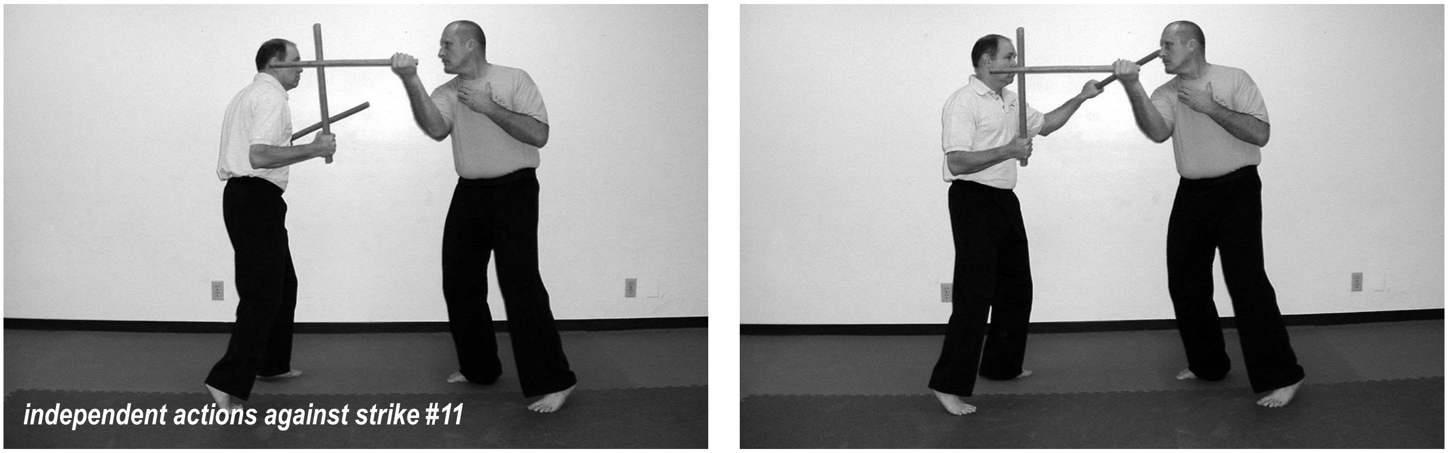
coordinated action against strike #8



coordinated action against strike #9

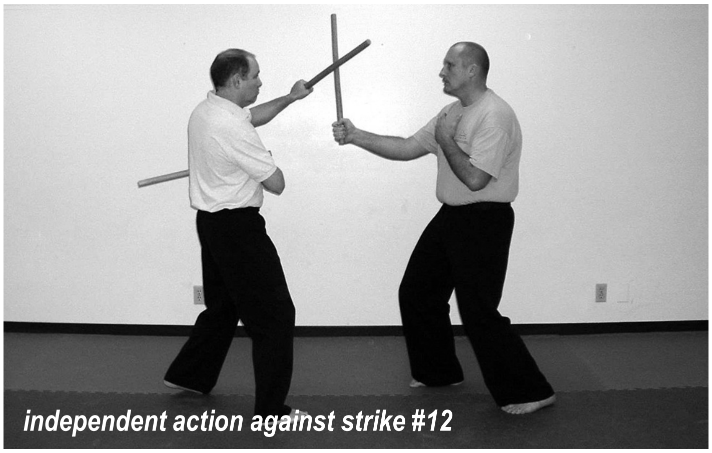


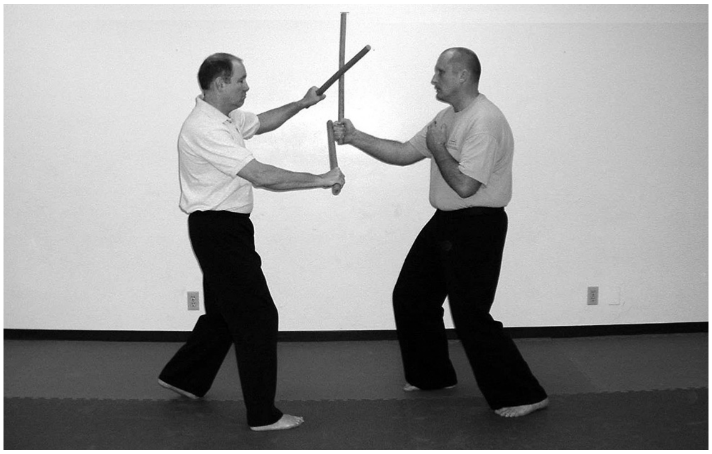
independent action against strike #10



independent actions against strike #11

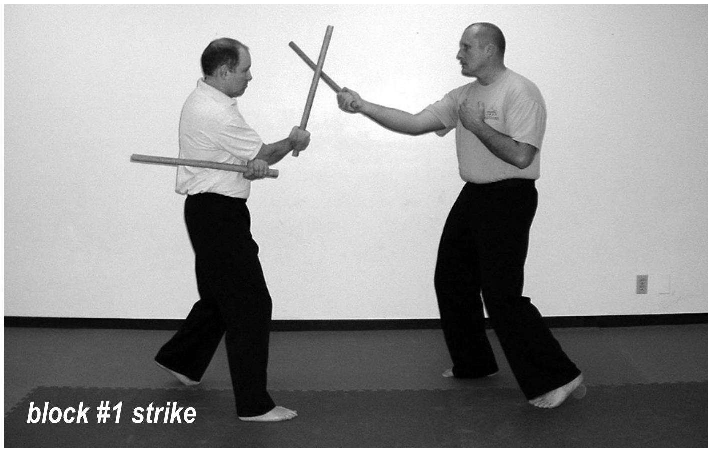
Defensive double cane coordination drill #1 continued, simple block (same side) and counter.

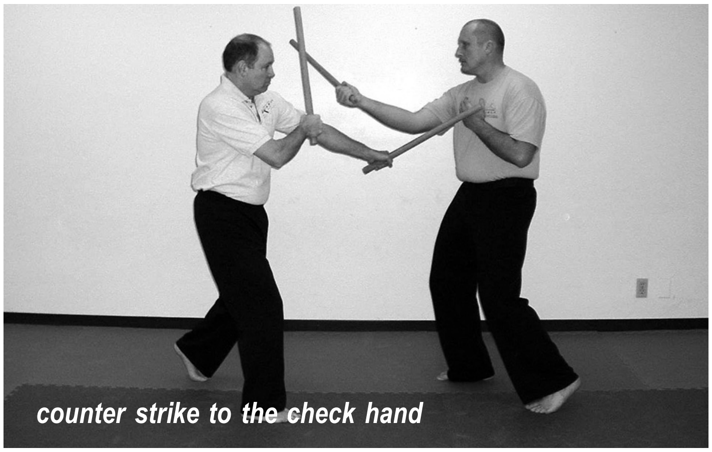

independent action against strike #12

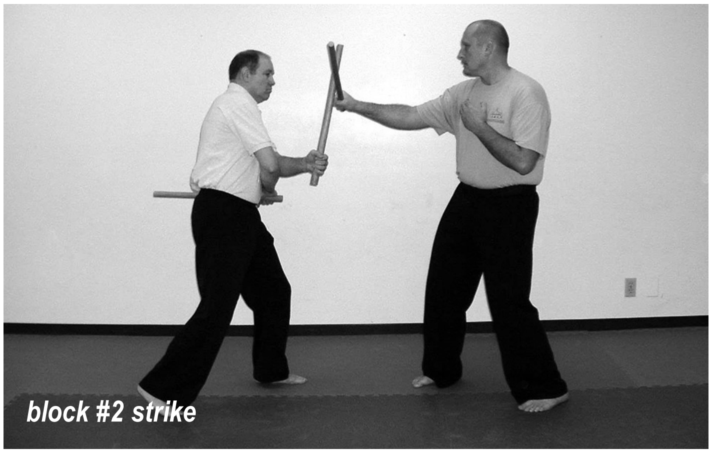


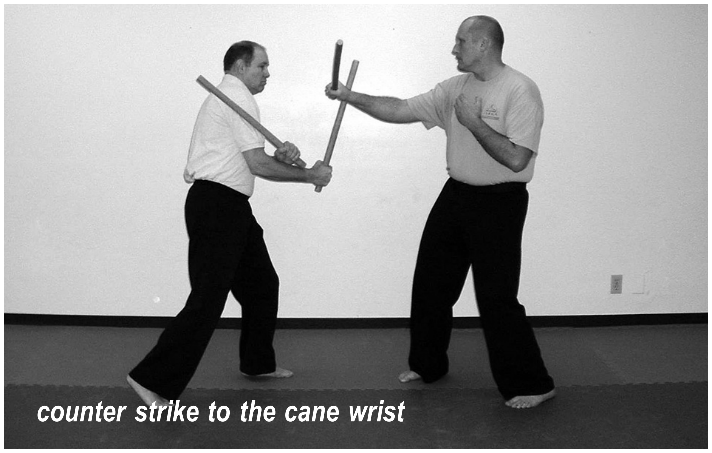
Defensive Double Cane Coordination Drill #2 - Simple Block & Counter (cross side).

This next series is great for coordination as well as concentration. You now block with the hand opposite the side the attack is coming in on. It is very natural to block the cane attack on the same side as in the previous drill. When you have two canes, it becomes confusing very quickly unless your concentration is in. An interesting point is that for me it is easier to use coordinated action when I am using a same side block than when I use a cross side block. You might find it different for you.

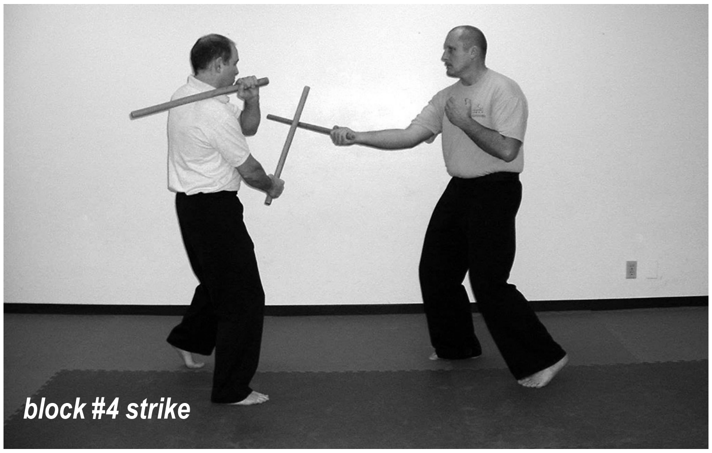

block #1 strike


counter strike to the check hand

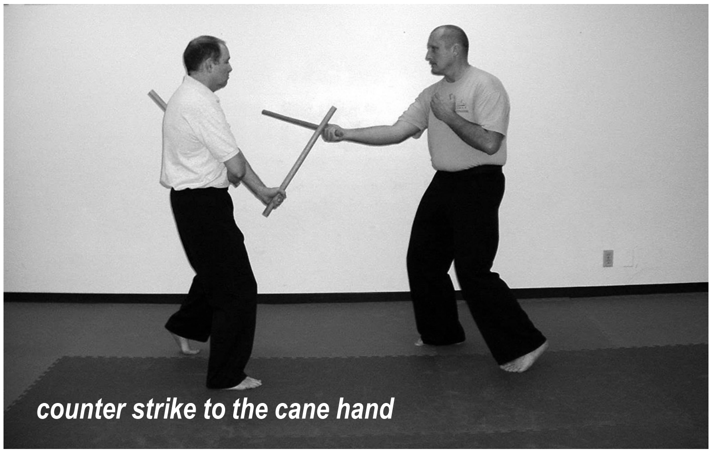

block #2 strike


counter strike to the cane wrist

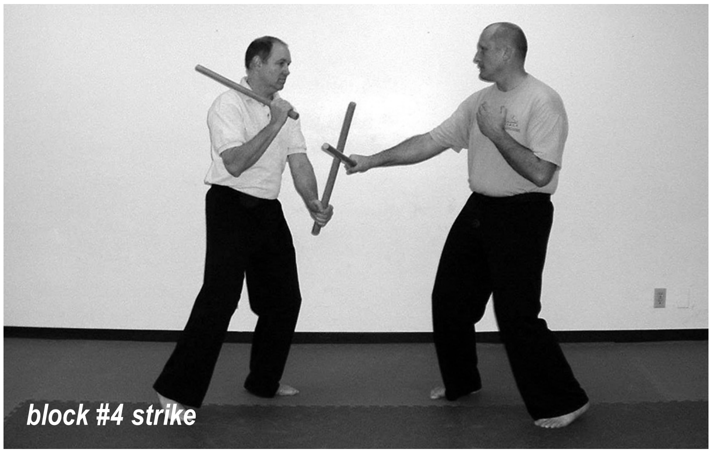
Defensive double cane coordination drill #2 continued, simple block (cross side) and counter.



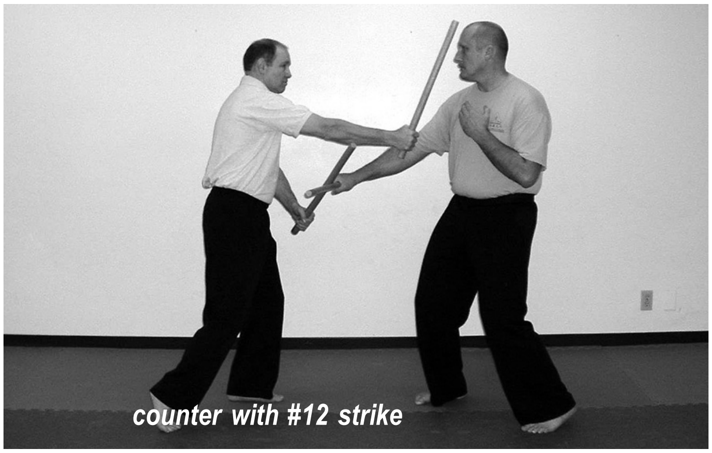
block #4 strike



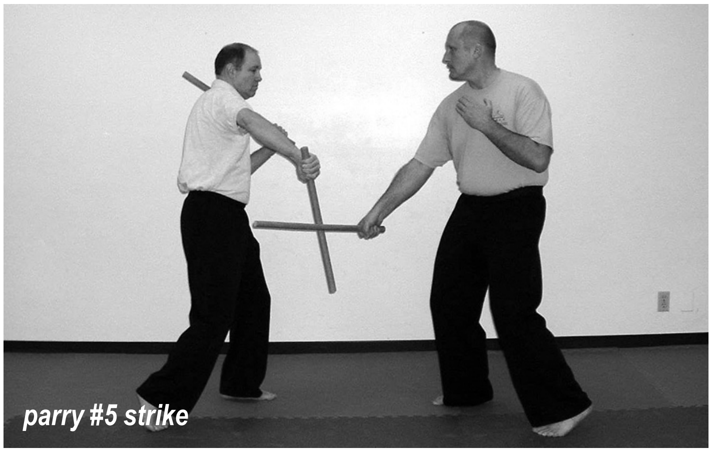
counter strike to the cane hand



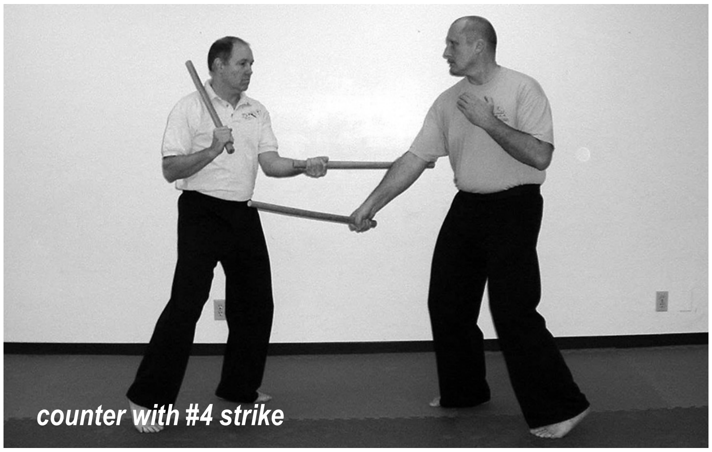
block #4 strike



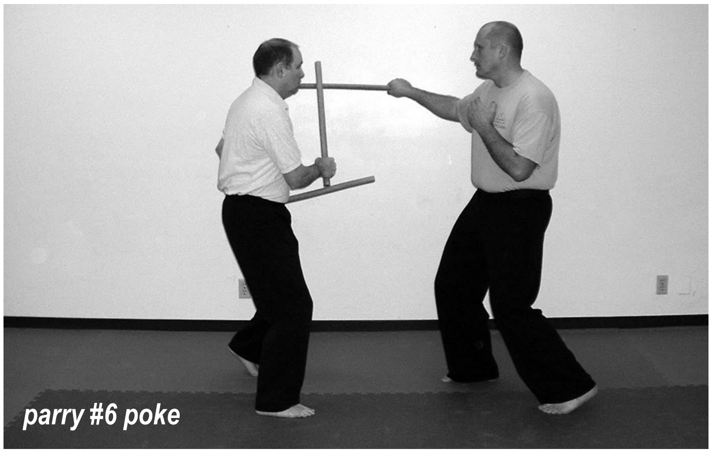
counter with #12 strike



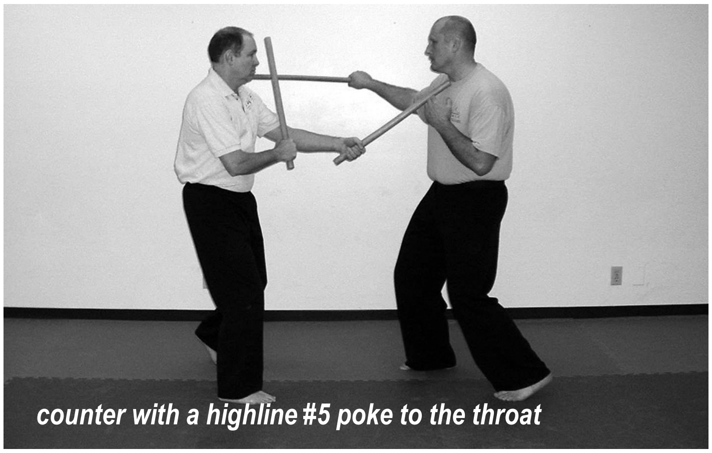
parry #5 strike



counter with #4 strike

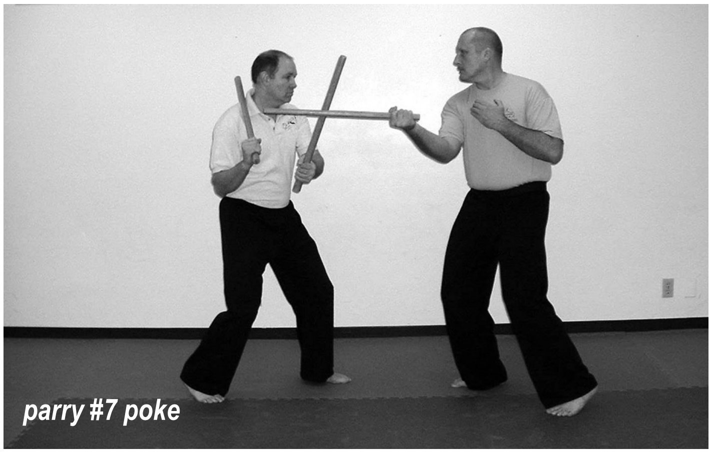


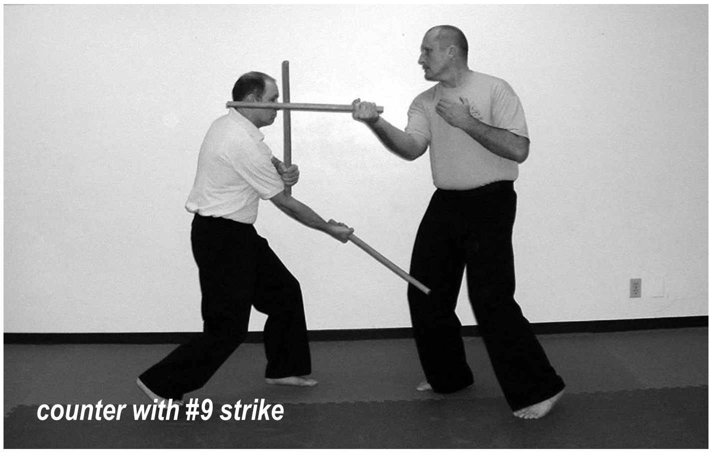
parry #6 poke

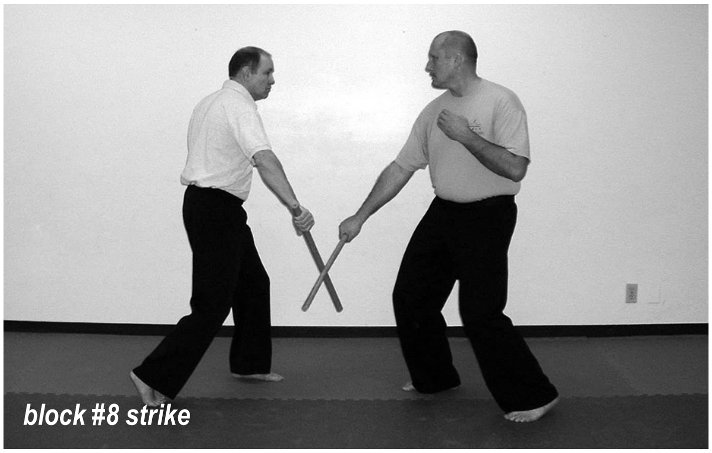


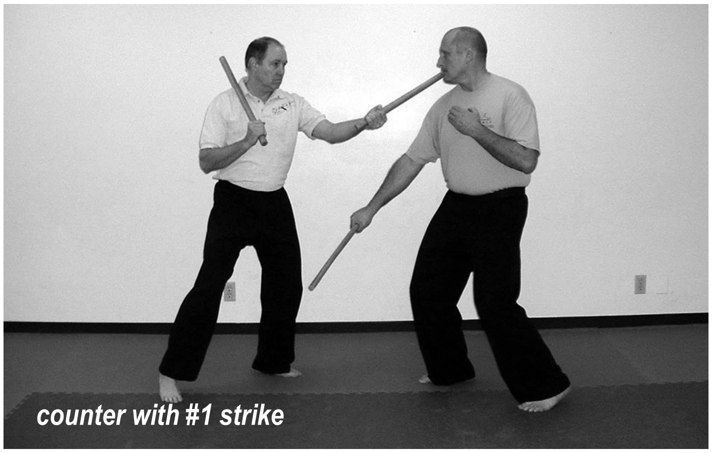
counter with a highline #5 poke to the throat

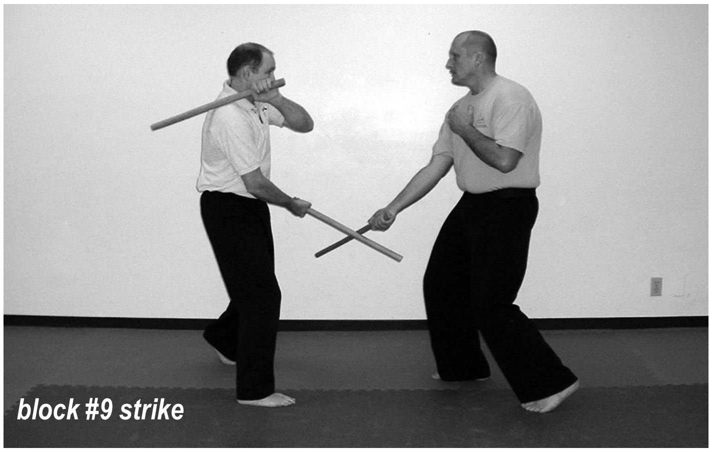
Defensive double cane coordination drill #2 continued, simple block (cross side) and counter.

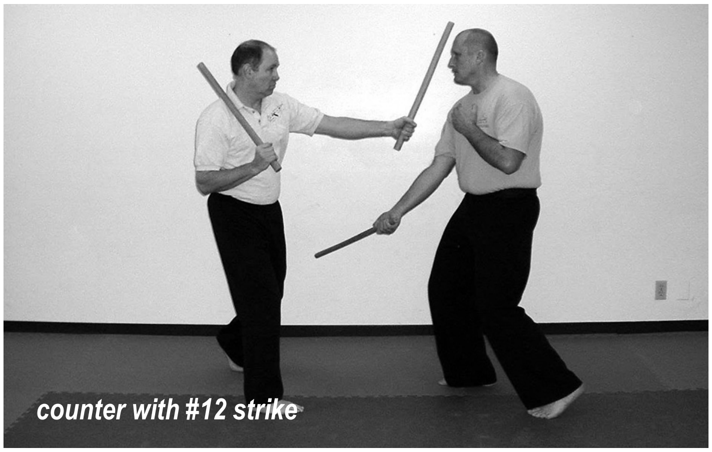

parry #7 poke

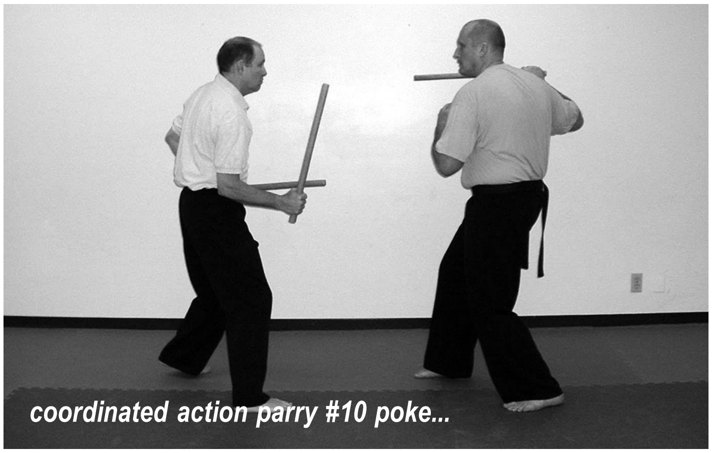

counter with #9 strike

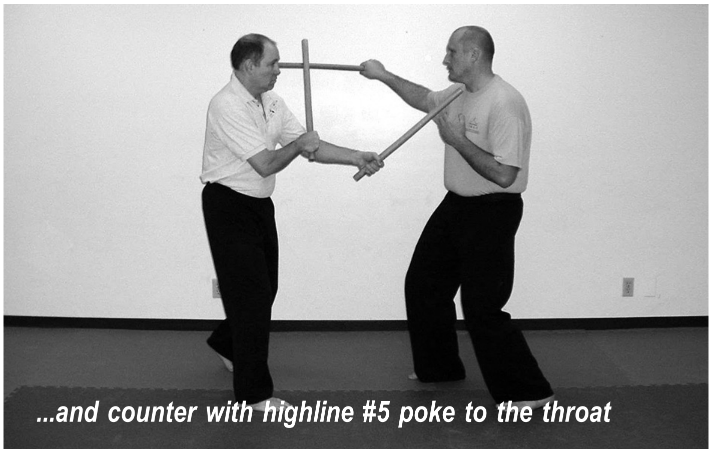

block #8 strike


counter with #1 strike

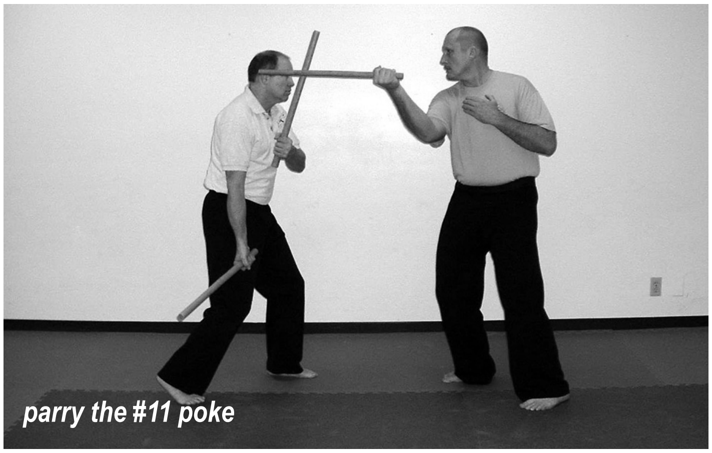

block #9 strike

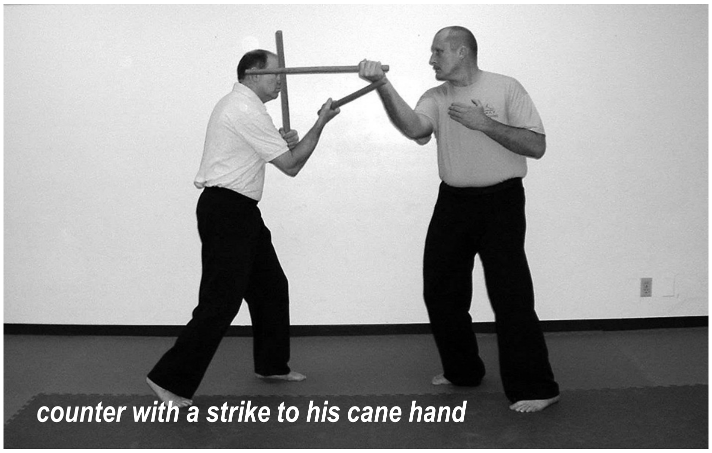

counter with #12 strike

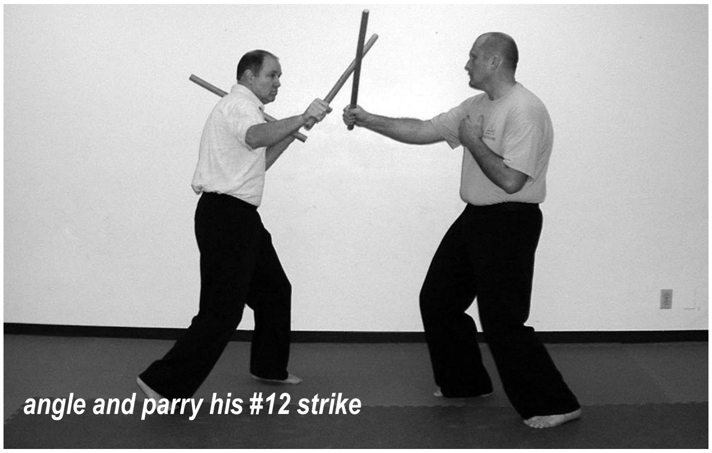

coordinated action parry #10 poke...

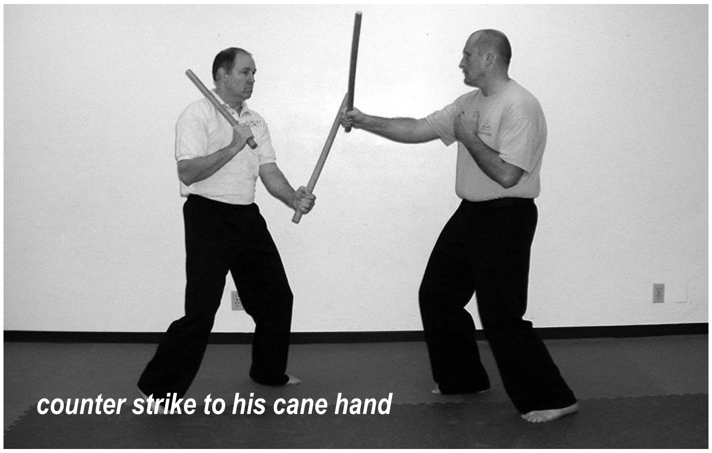

...and counter with highline #5 poke to the throat

Defensive double cane coordination drill continued, simple block (cross side) and counter.


parry the #11 poke

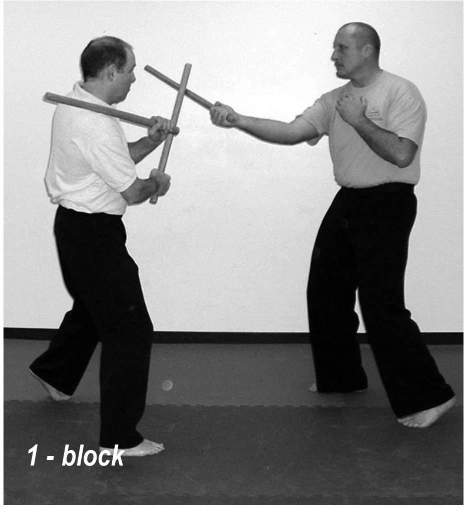

counter with a strike to his cane hand

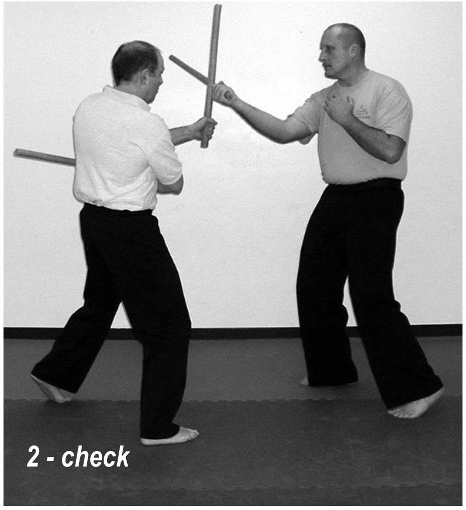

angle and parry his #12 strike

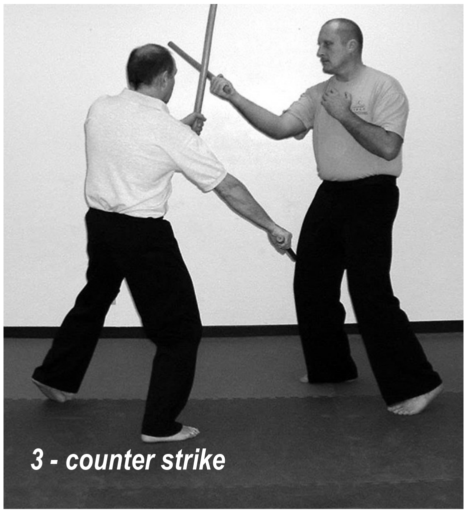

counter strike to his cane hand

Defensive Double Cane Coordination Drill #3 - Block - Check - Counter.

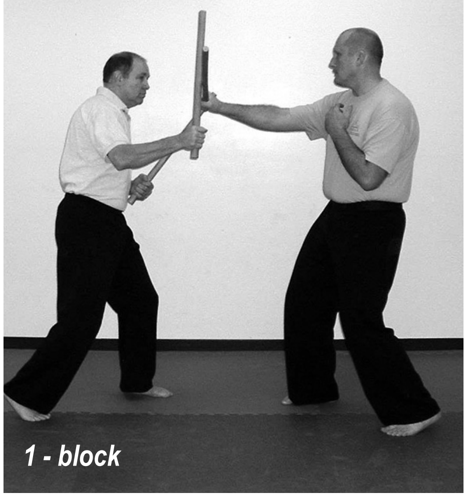
The last series is the application of the traditional block-check-counter (1-2-3) action to the double canes.

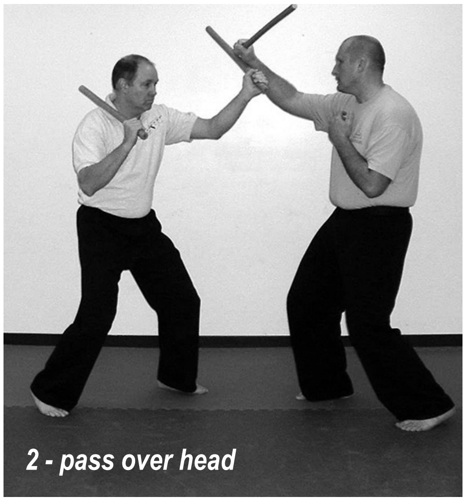

1 - block

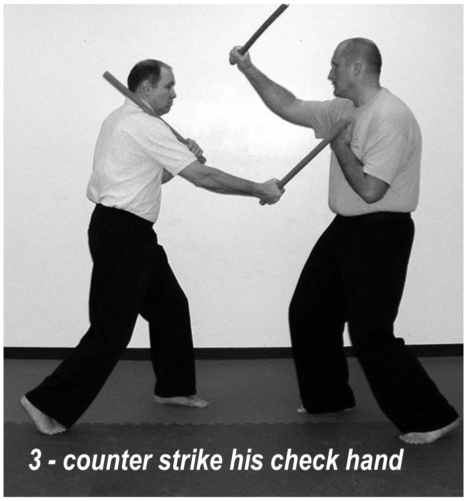

2 - check

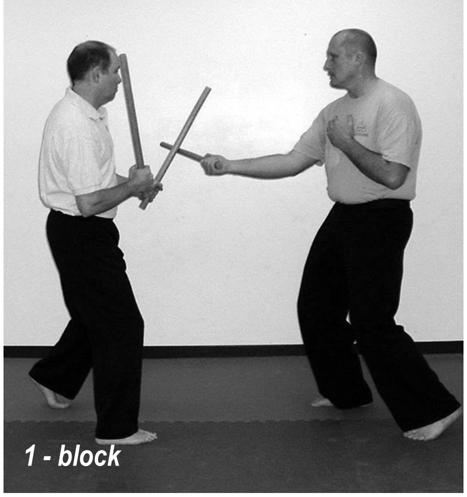

3 - counter strike

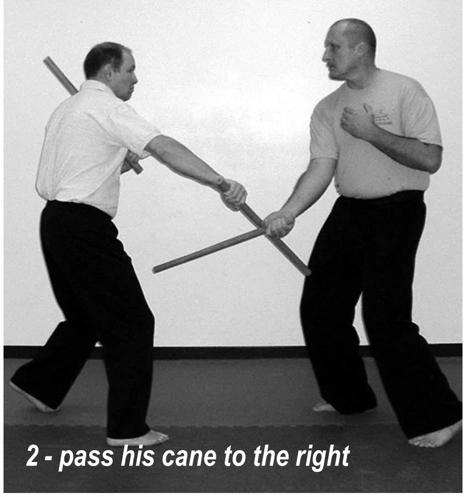
Defensive double cane coordination drill #3 continued. Block-check-counter (1-2-3) action with the double canes.

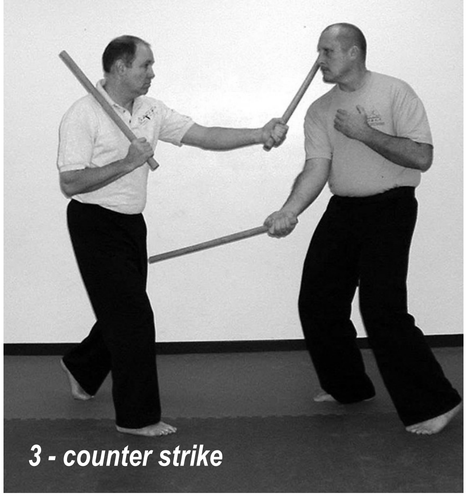

1 - block

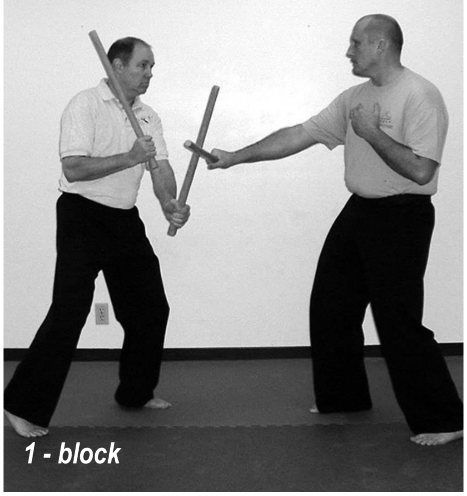

2 - pass over head

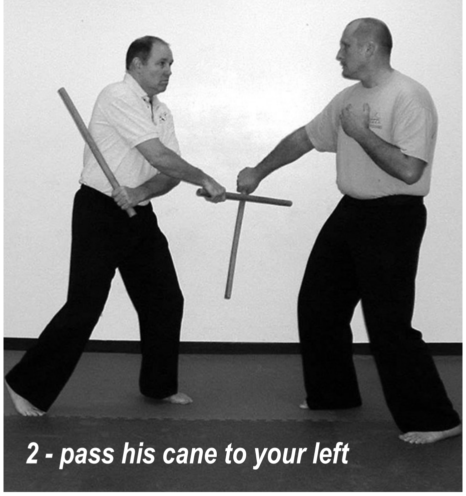

3 - counter strike his check hand

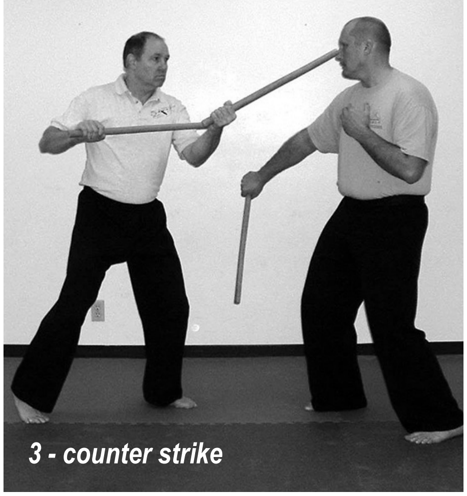

1 - block


2 - pass his cane to the right


3 - counter strike


1 - block


2 - pass his cane to your left

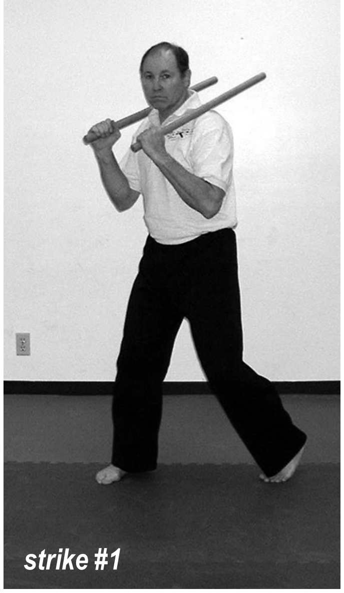

3 - counter strike

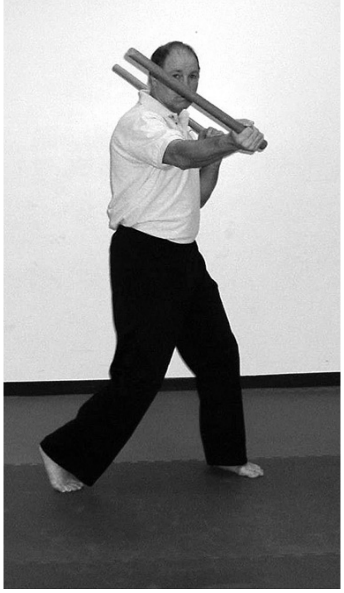
Your 1-2-3 action can either be same side blocking or cross side blocking. Your number two action can take more forms than just a simple check. You can check, strike, pass, etc. The above are just illustrations of some of the options presented to you.

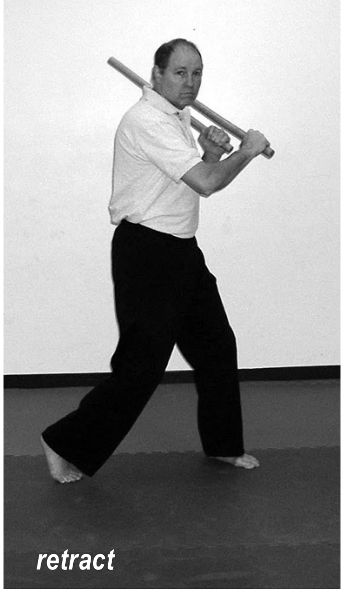
Sinawali

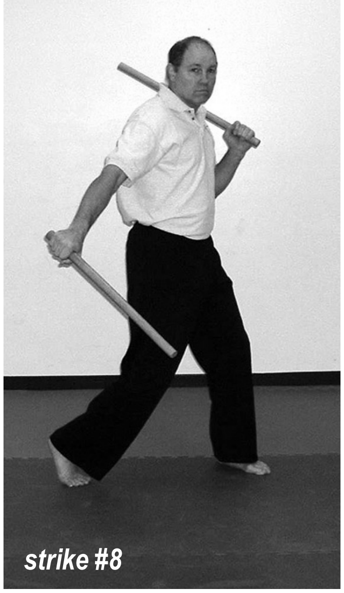
The next series of two hand coordination drills are the *sinawali* patterns. The term sinawali comes from *sawali,* which means weaving. These patterns were reputedly taught to Prof. Presas by Dr. Guillermo Lengson. They are single sinawali, double sinawali, and reverse sinawali. I include the Redonda X pattern as well as a high line variation of double sinawali called "Heaven Sinawali" as they are integral to two-hand coordination development.

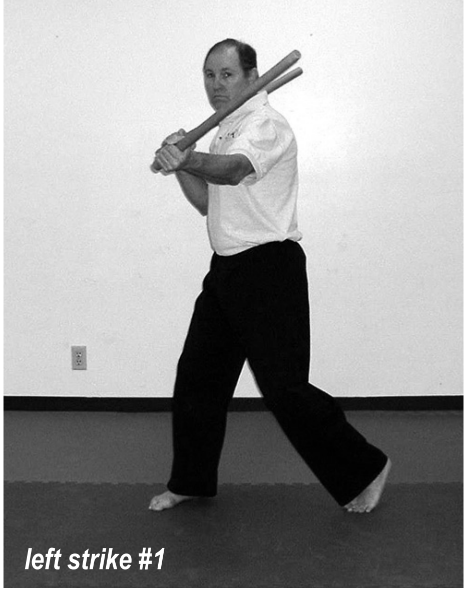
Single Sinawali

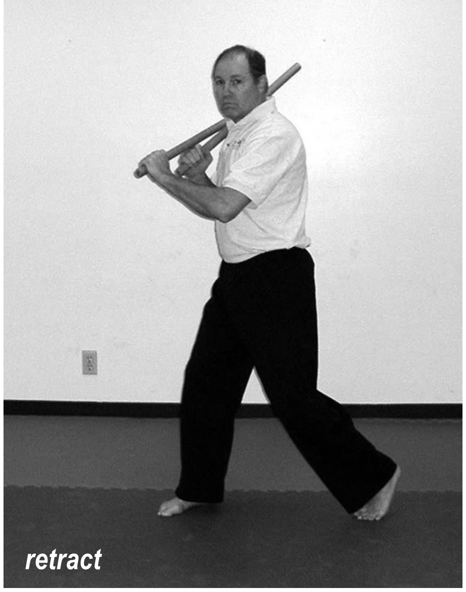

strike #1

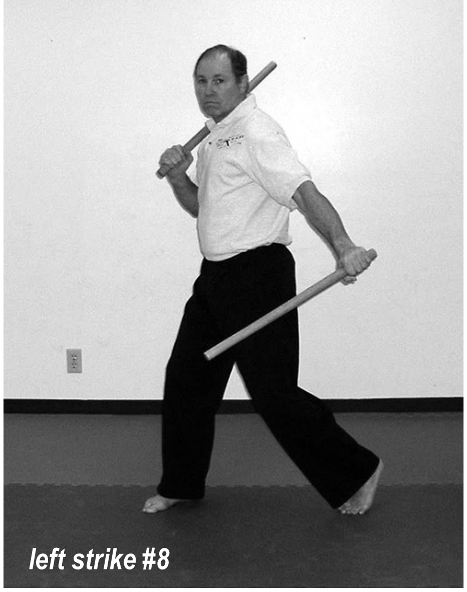



retract


strike #8

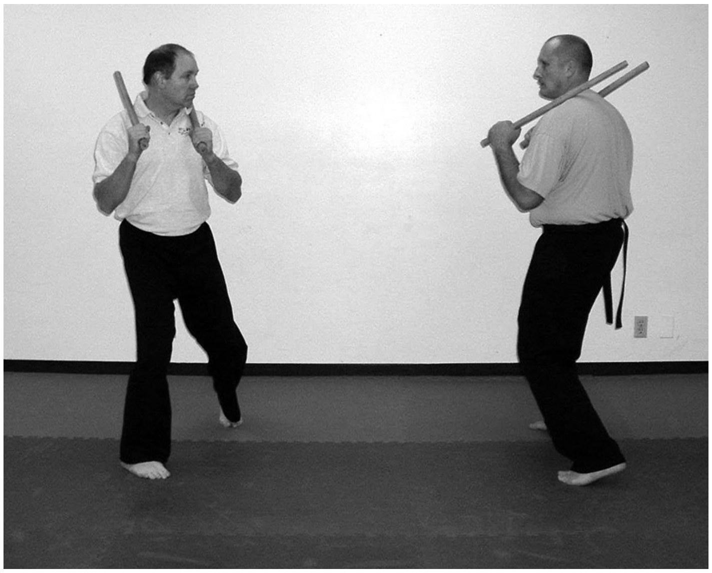

left strike #1

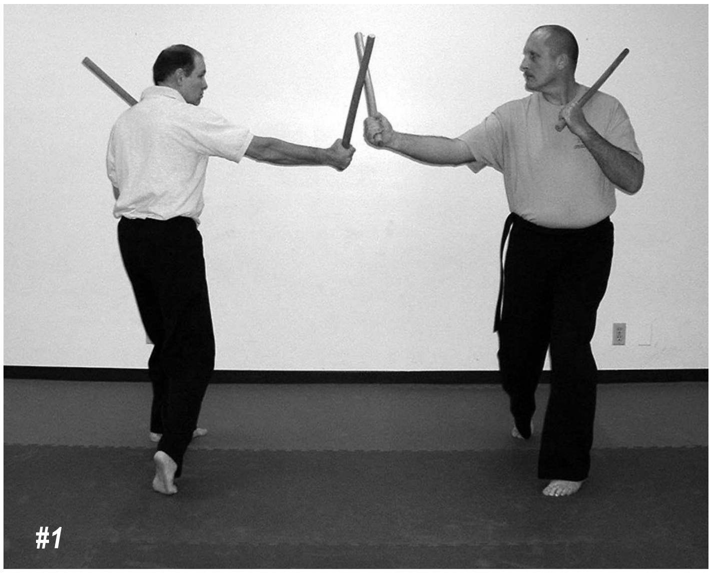

retract

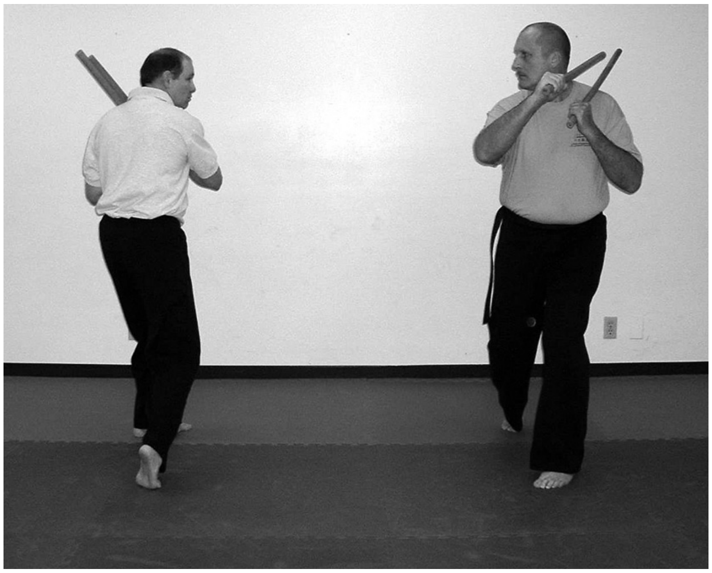

left strike #8

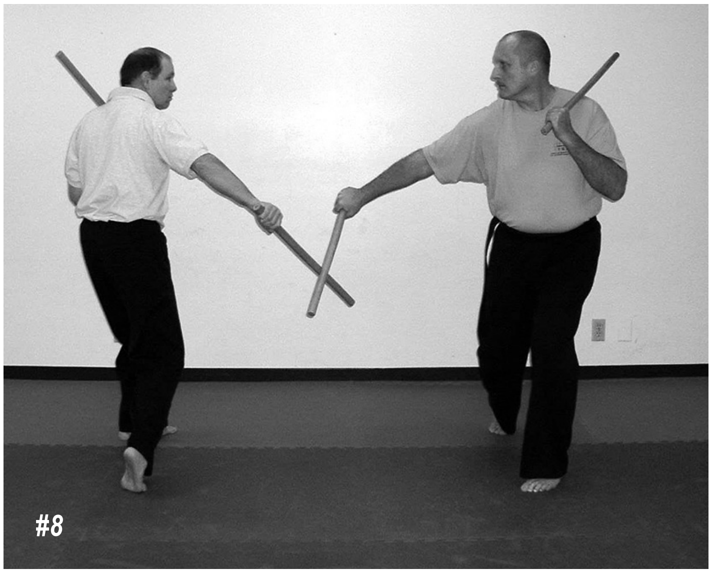
A key point to make on all the sinawalis is that you are striking *at* your opponent. The strikes are forward. A common mistake is to get too close to your partner and then execute a series of circular up-down strikes. This is a cane version of playing pattycake which serves no purpose at all. You will see on the partner examples proper distancing for sinawali drilling.

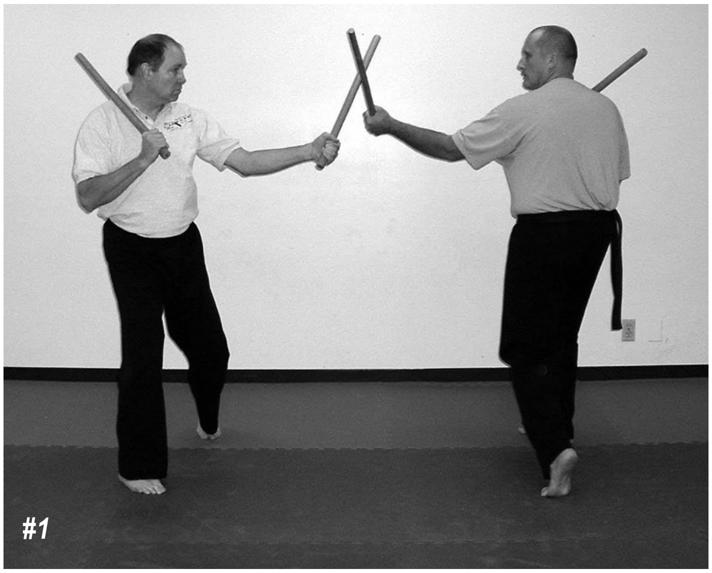
Single sinawali with a partner is done with body torque for power and, as you notice, the strikes are done forward at your partner. The down strikes are good spots for a dagger thrust insertion.

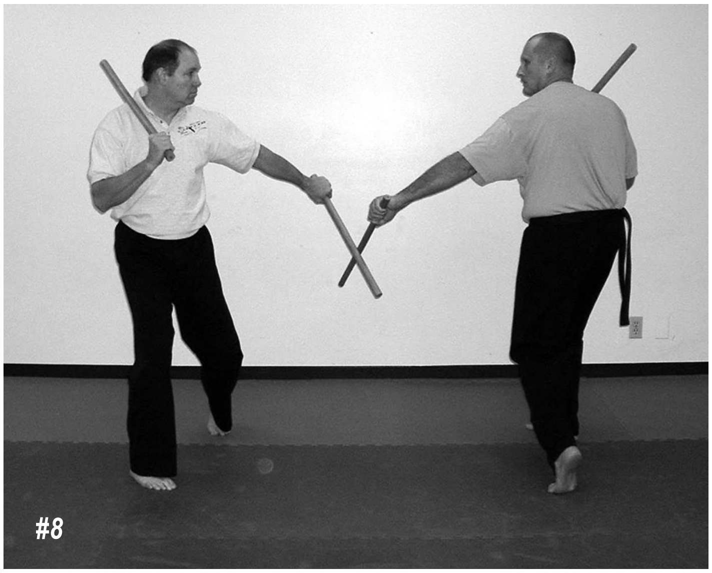




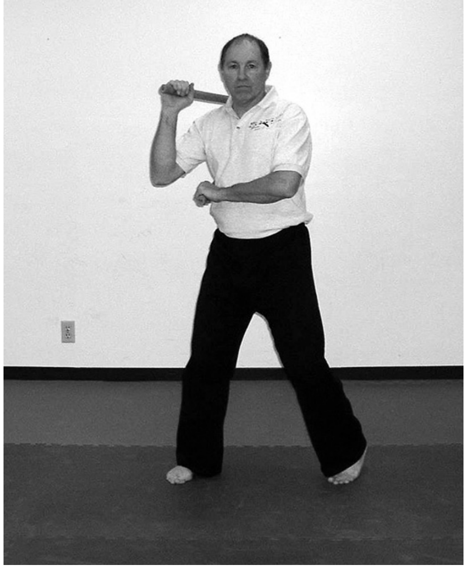


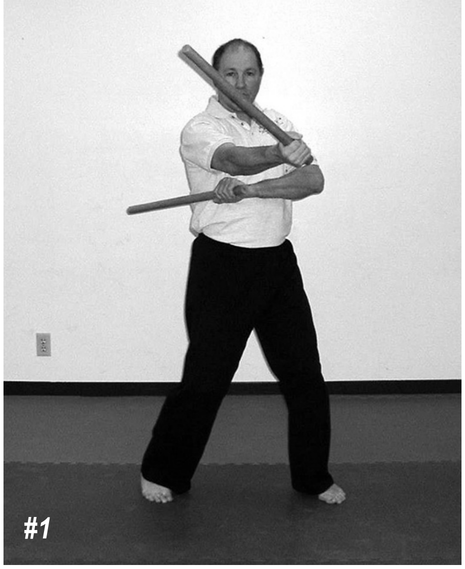




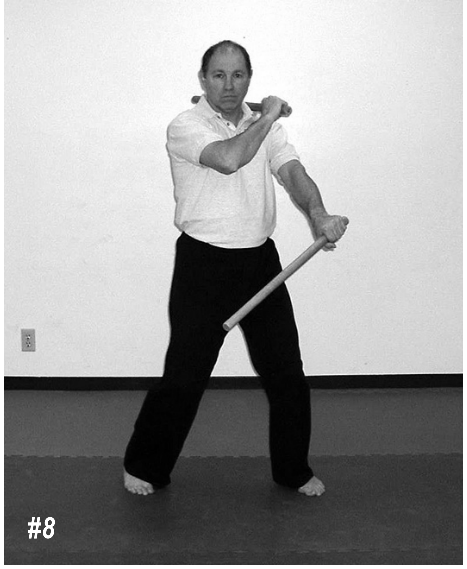


Double sinawali is the first of the interweaving cane patterns taught in Modern Arnis. It is a combination of strike numbers 1, 8 & 2 done alternately with your right and left hands.





#1



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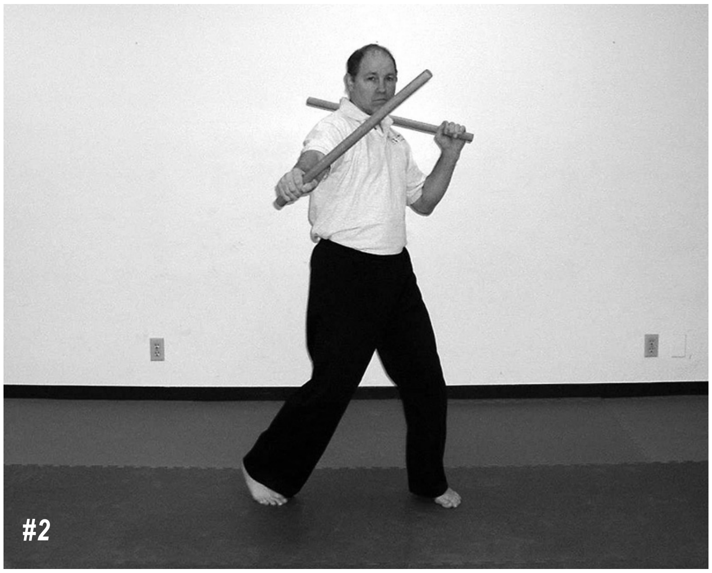

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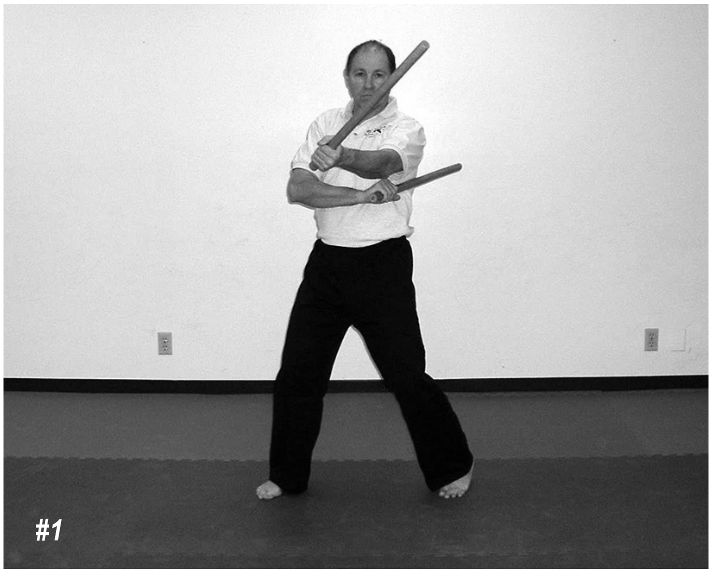

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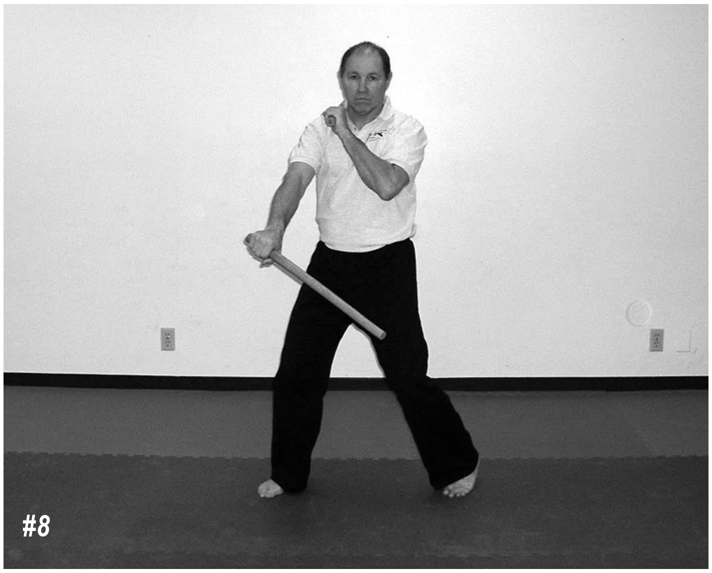

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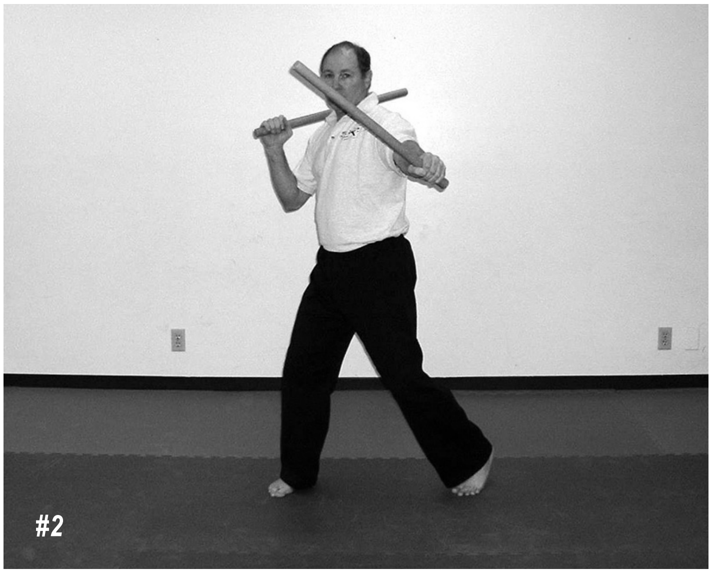
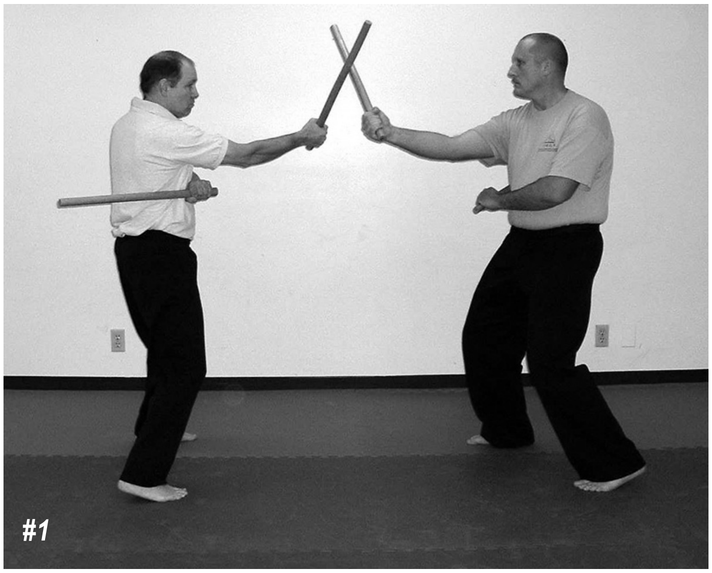


#2

Double sinawali with a partner.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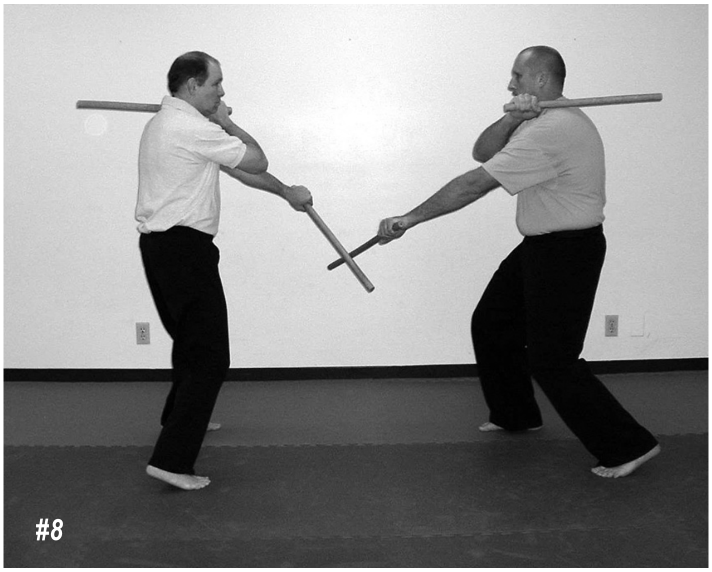
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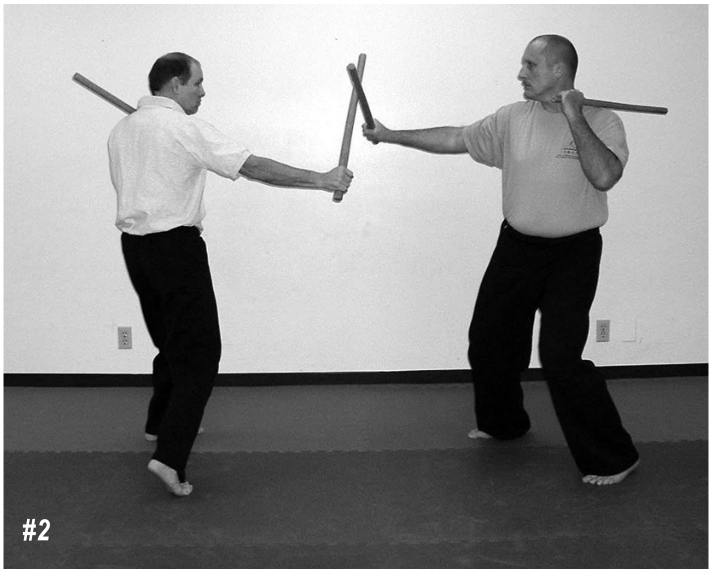
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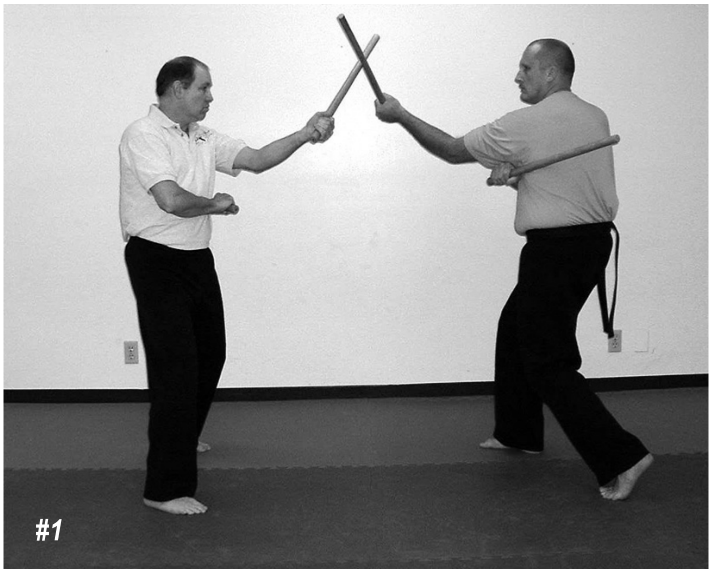
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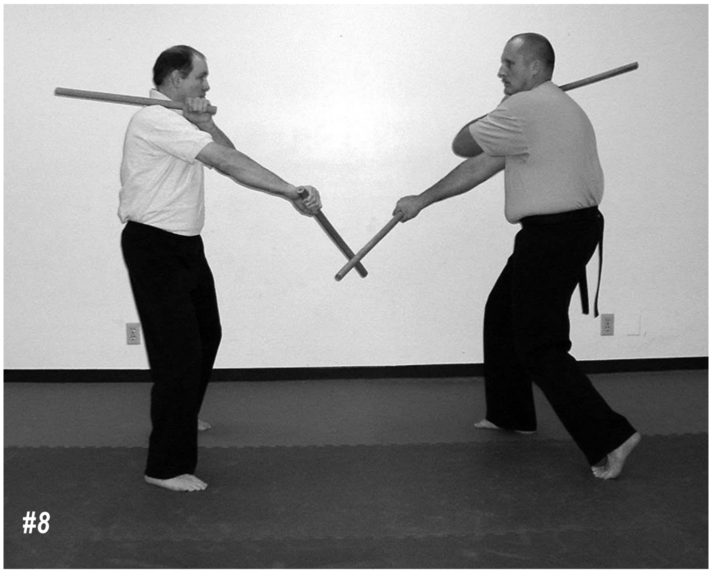
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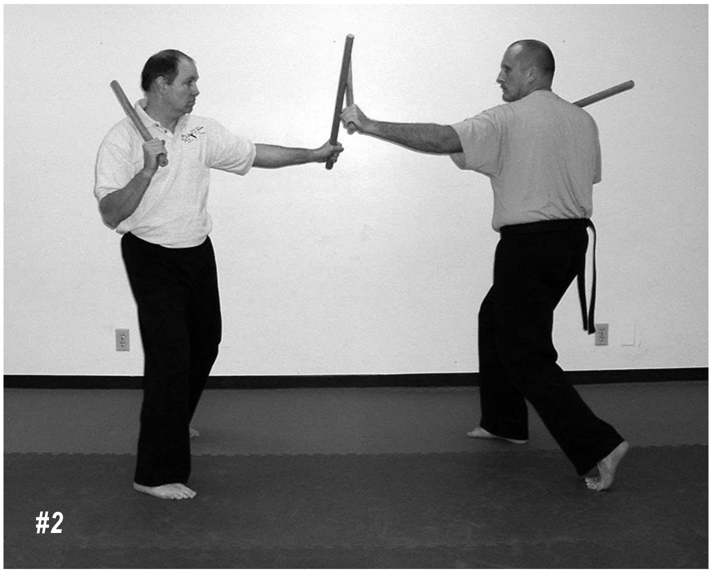
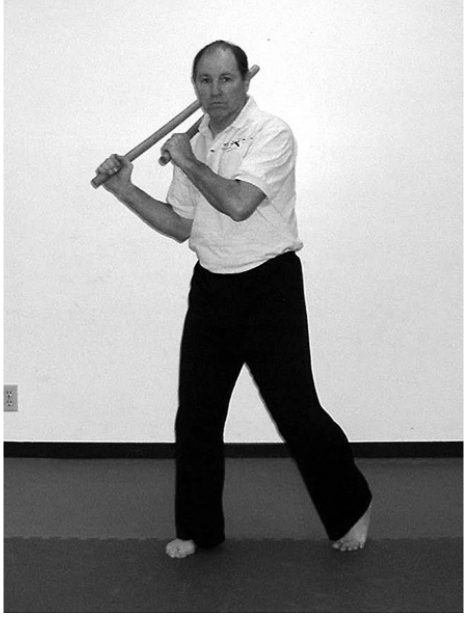
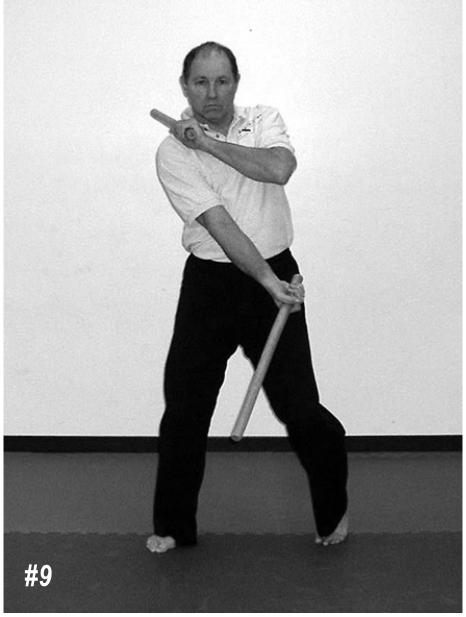
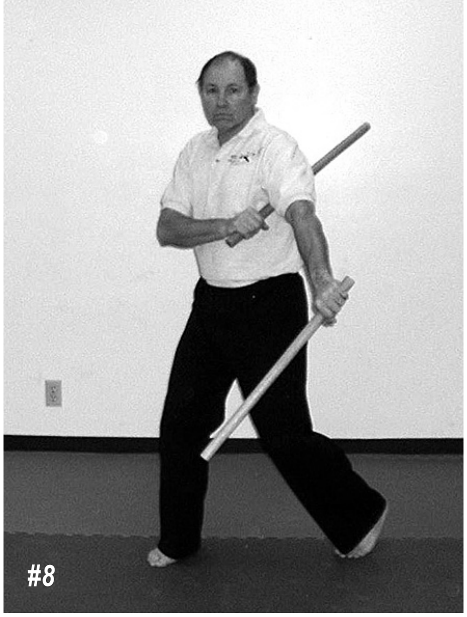
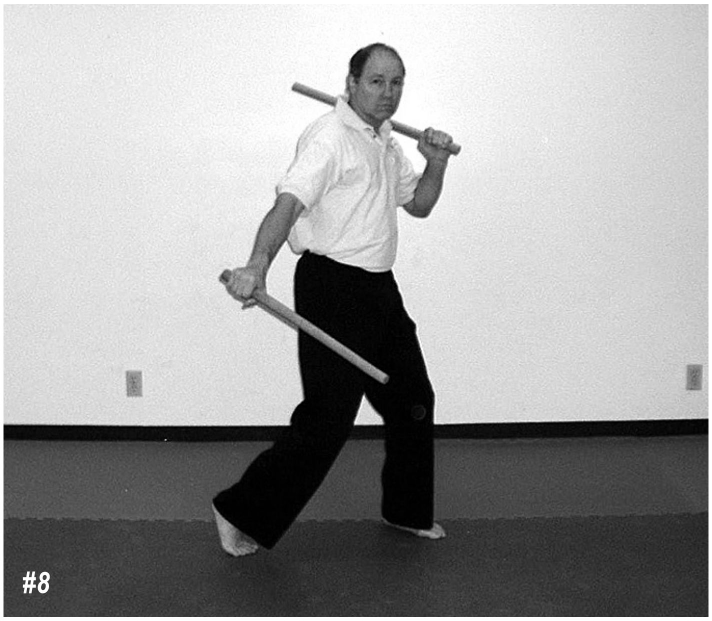

#2

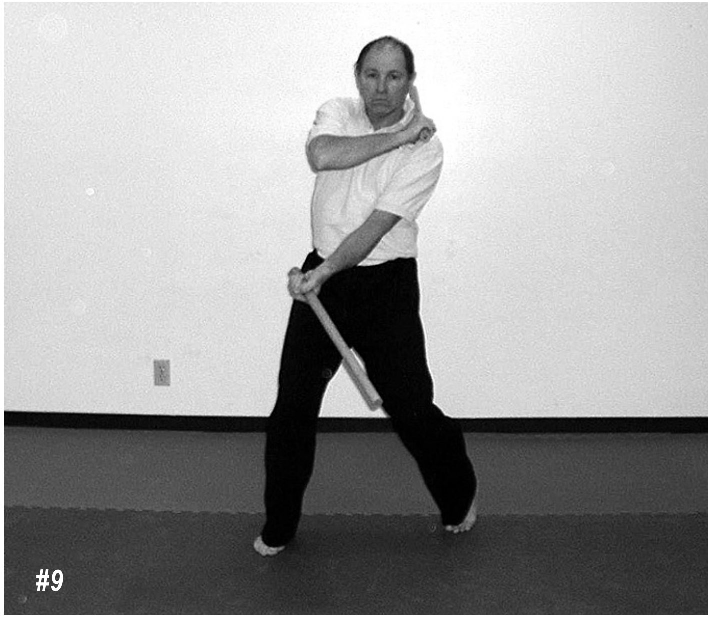
Reverse sinawali has all the strikes going low in this order, 9-8-8.

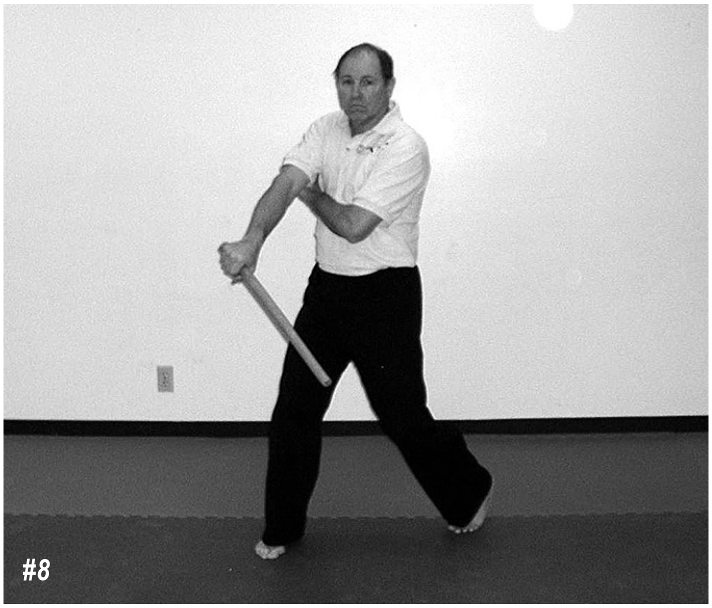


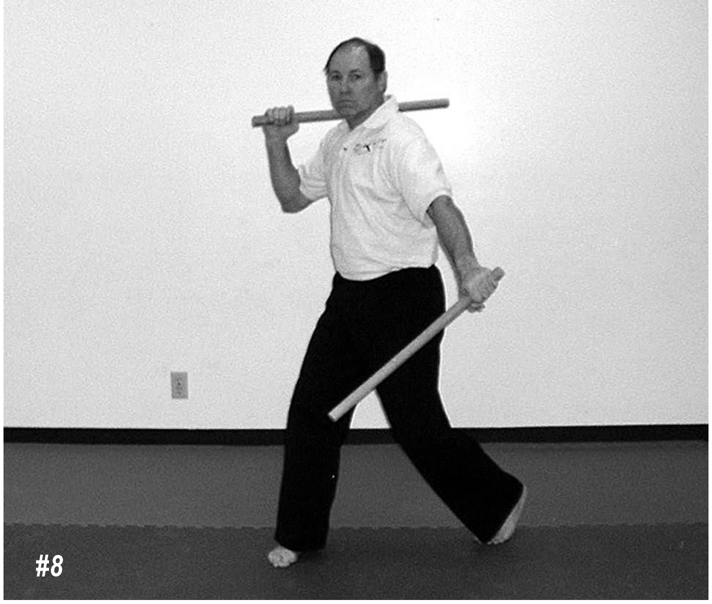




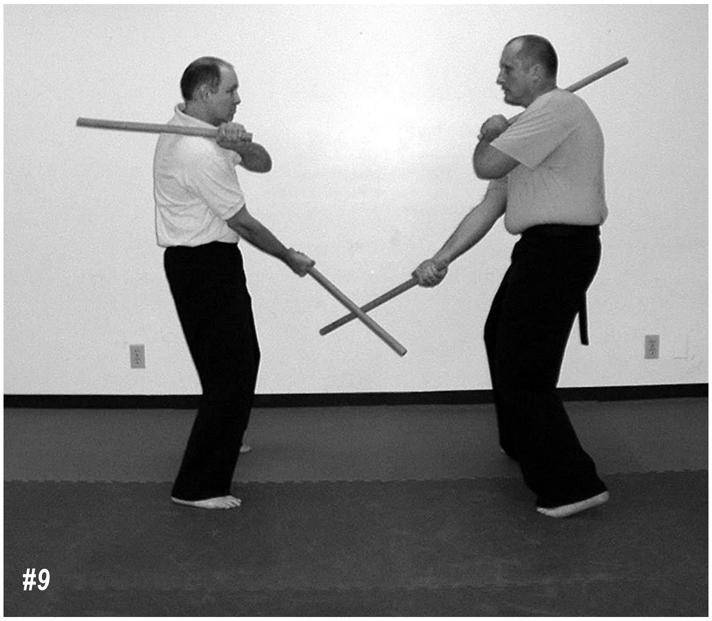








Reverse sinawali with a partner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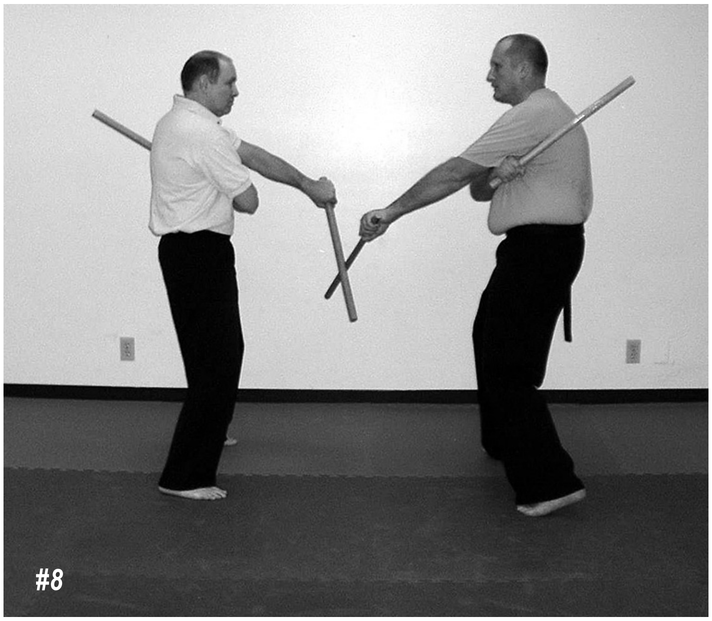
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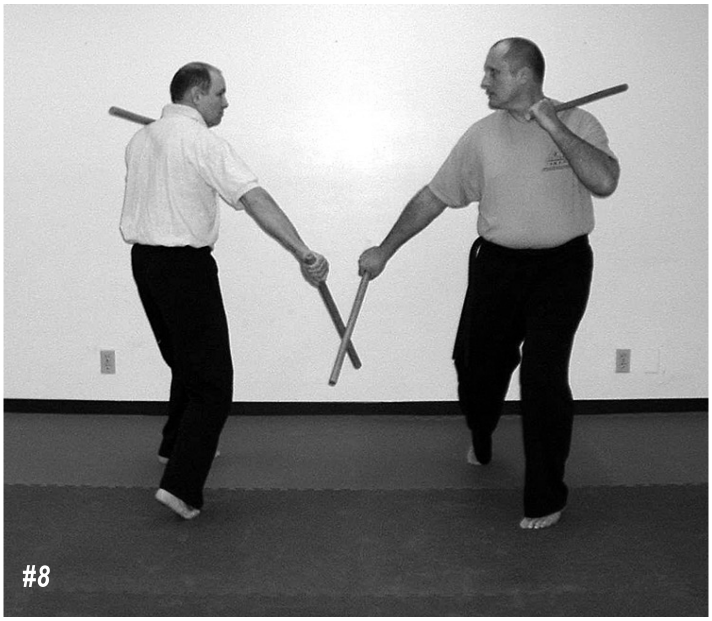
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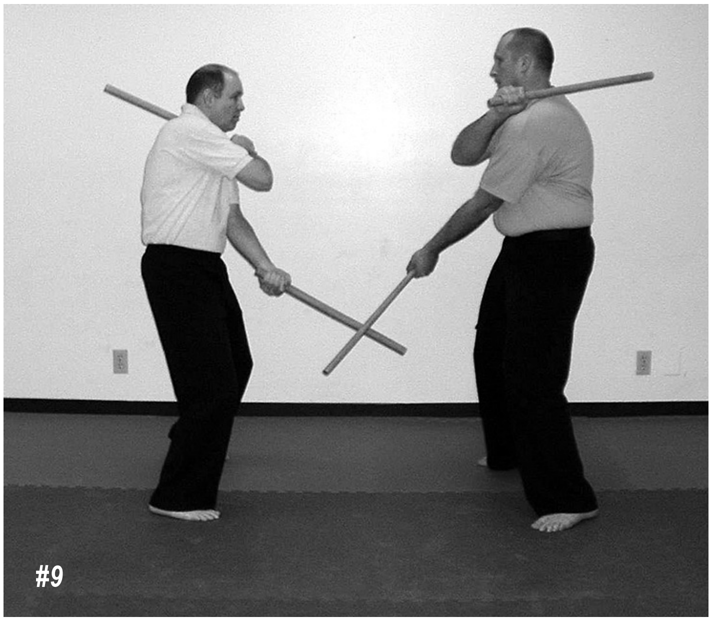
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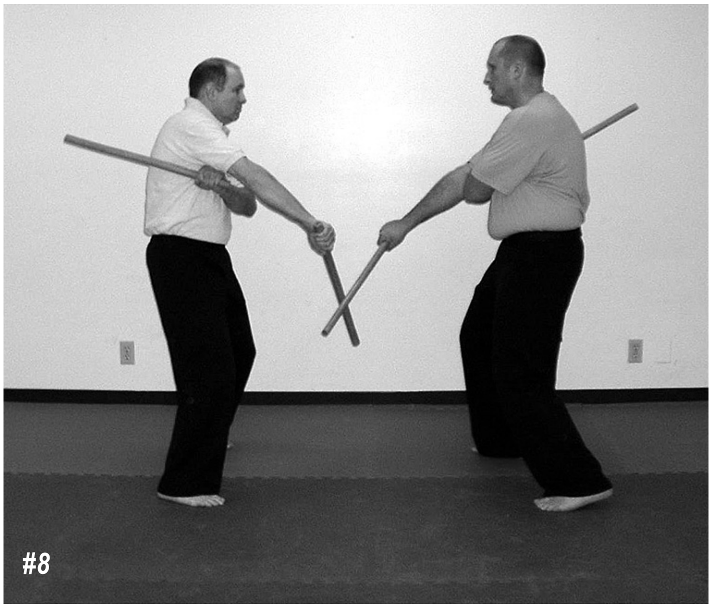
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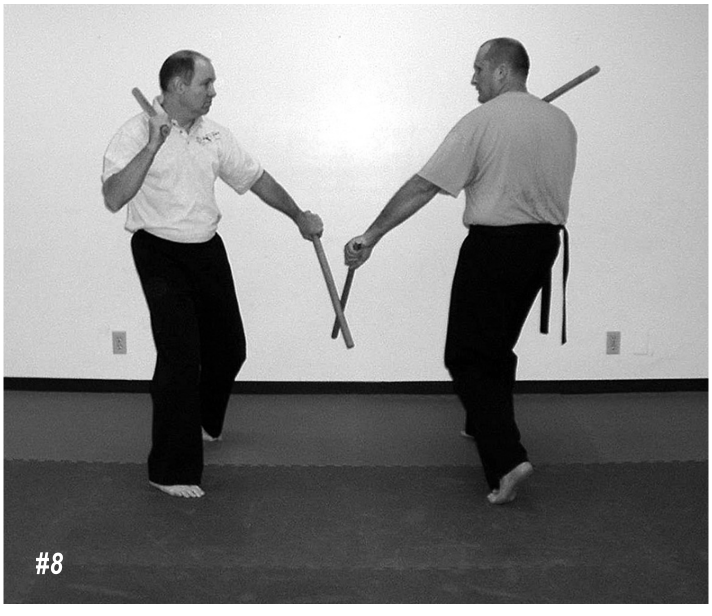
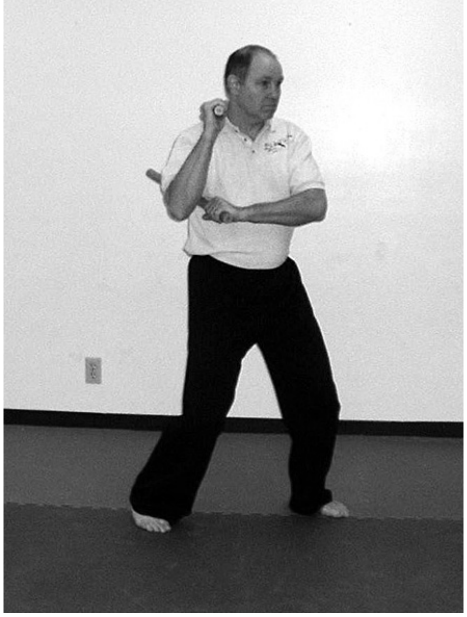
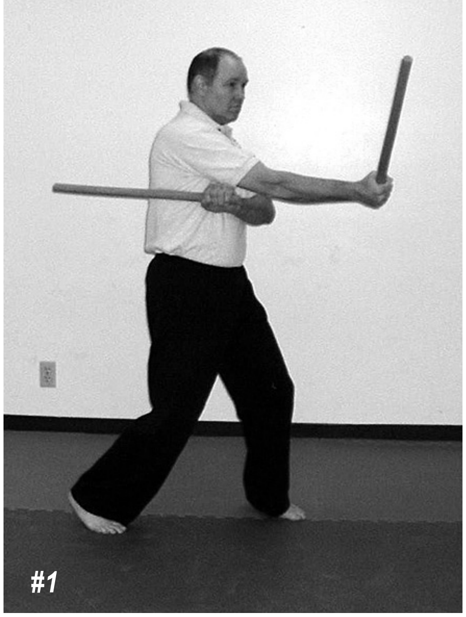

#8

"Heaven sinawali" is a variation of the double sinawali. All of the strikes go to the head in this action.





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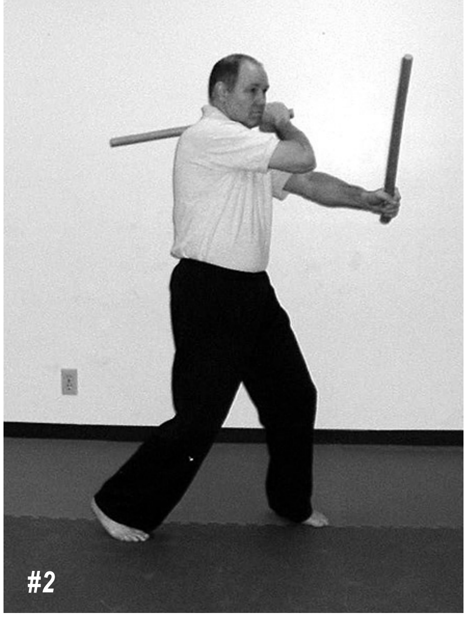

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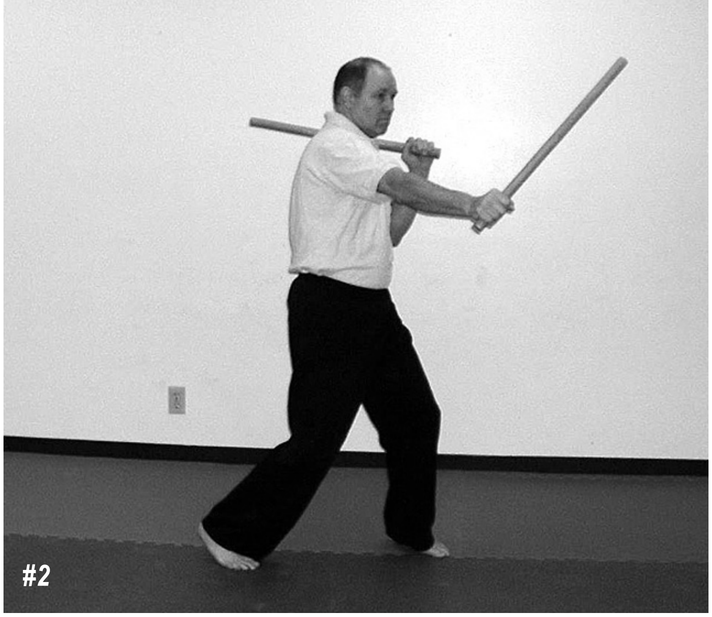

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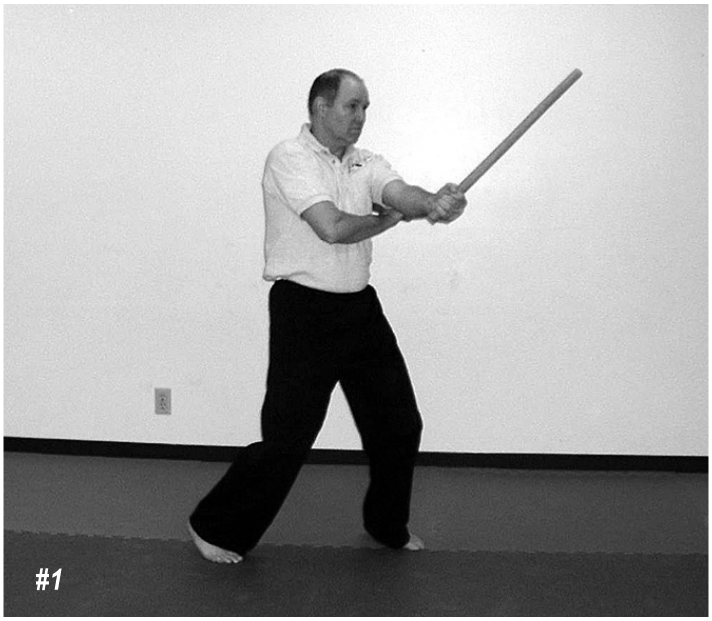

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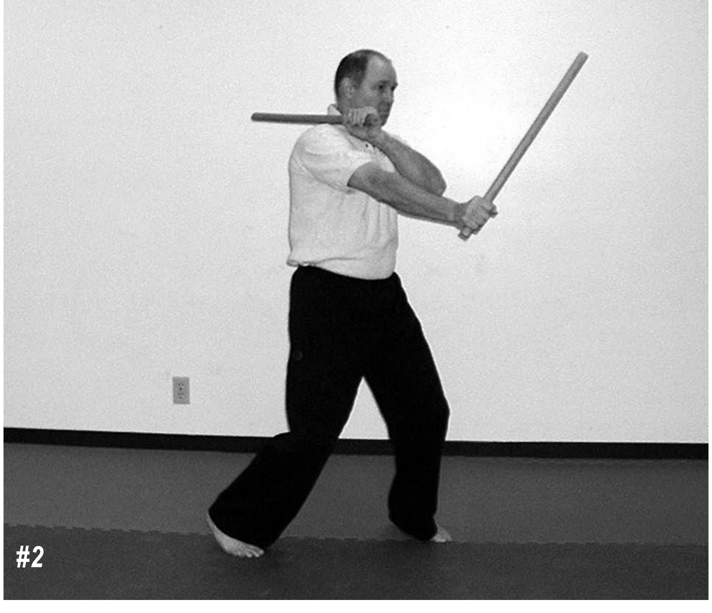

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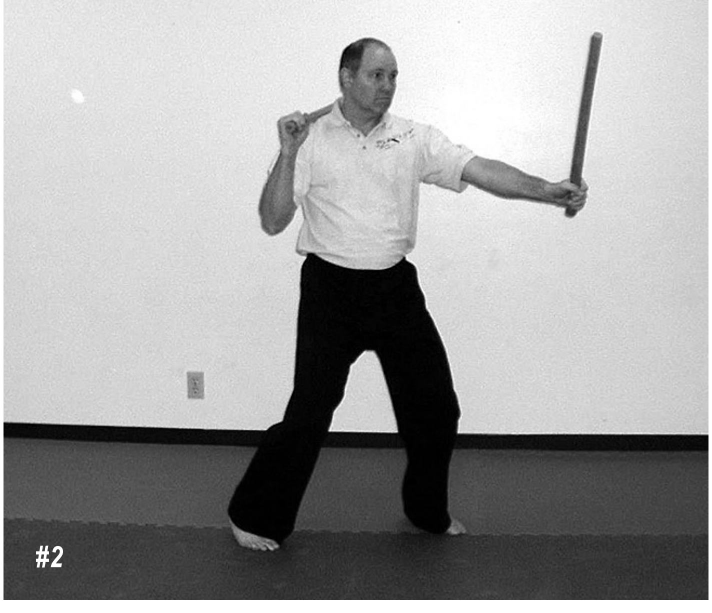
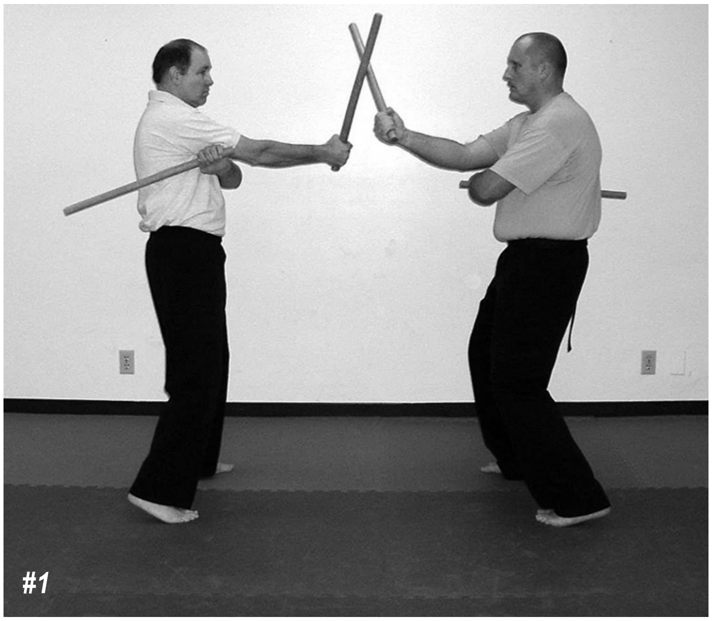


#2

Heaven sinawali with a partner.



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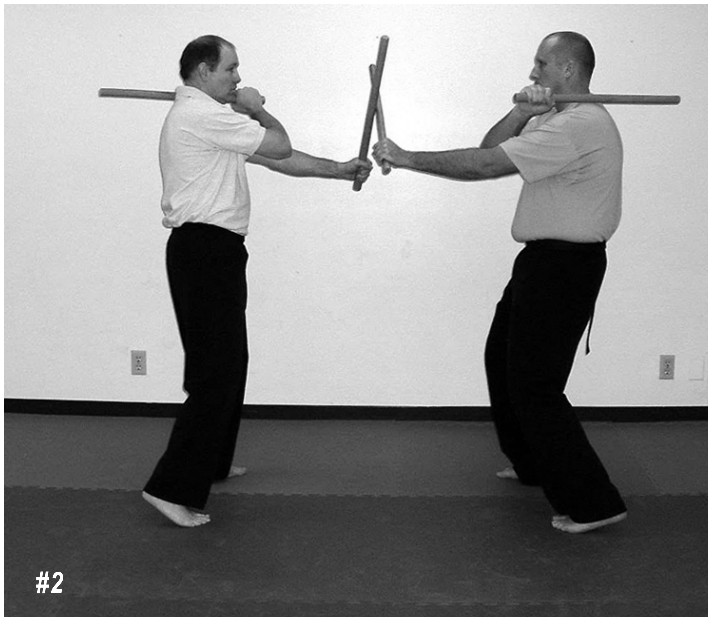

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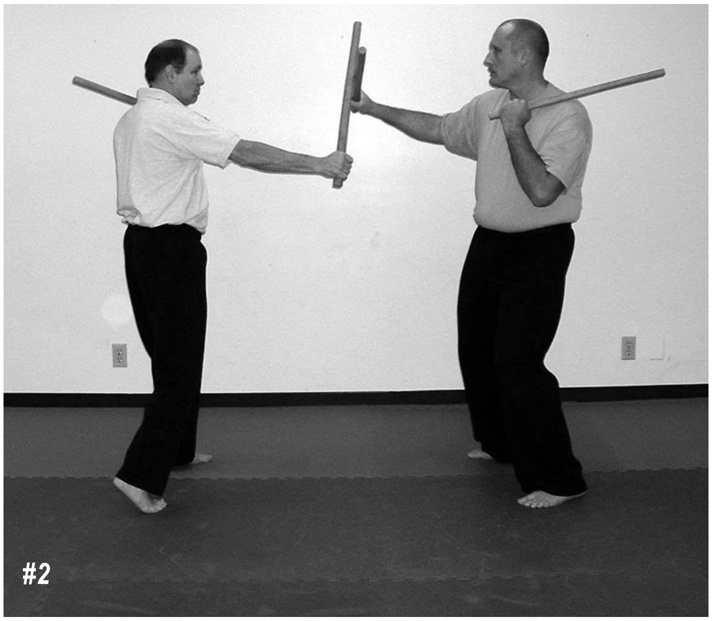

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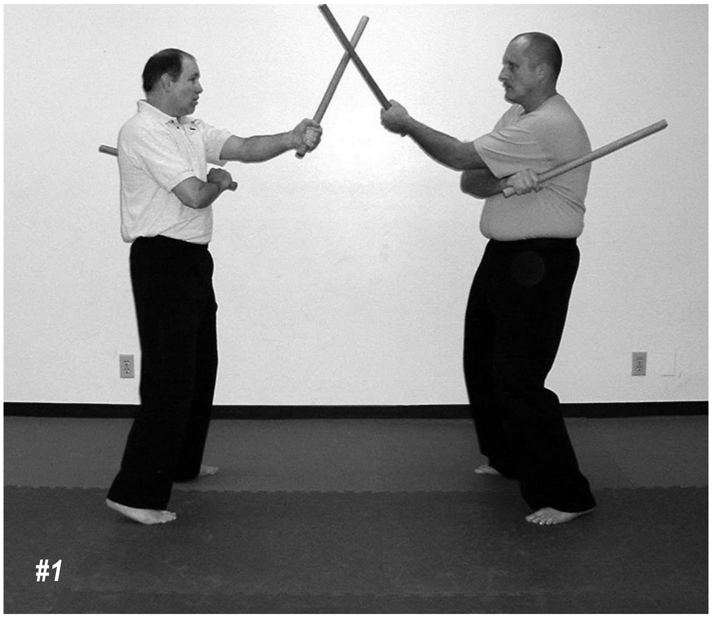

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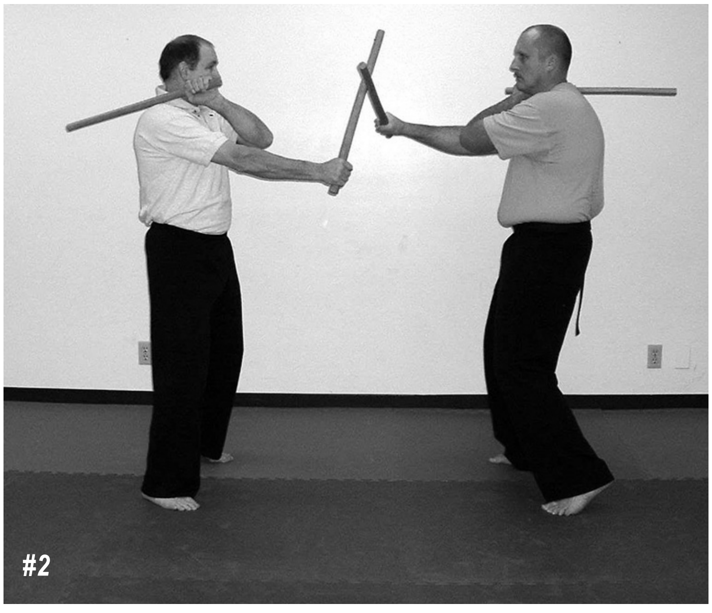

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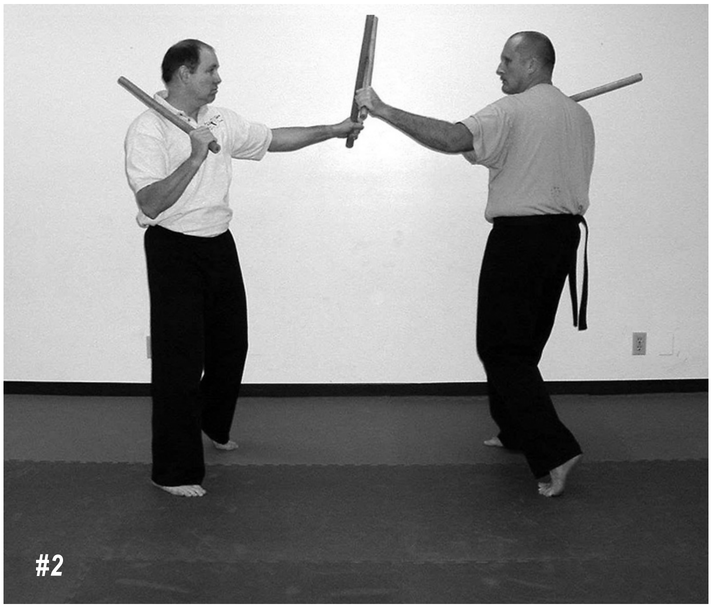
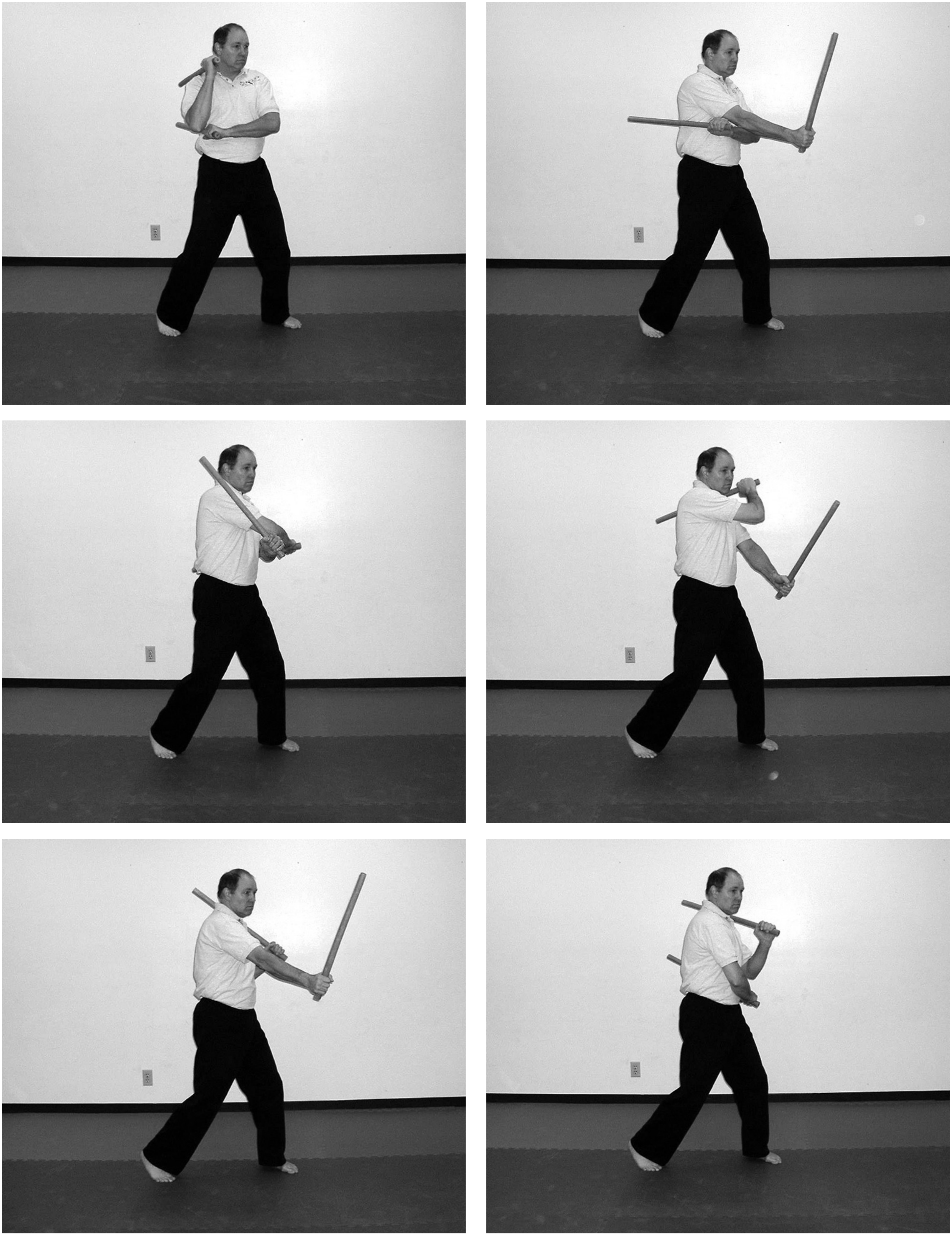
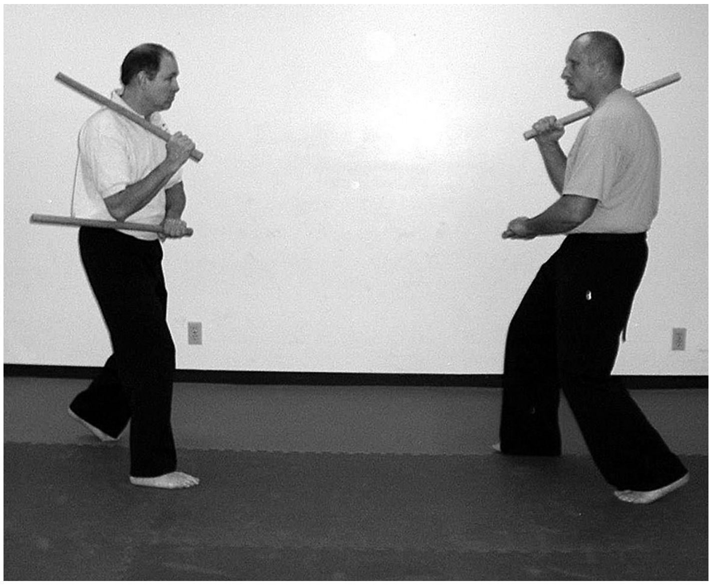


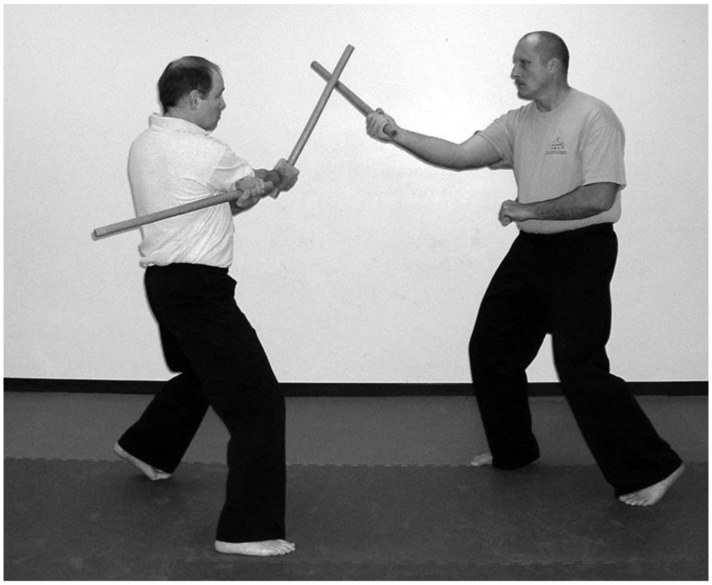
#2

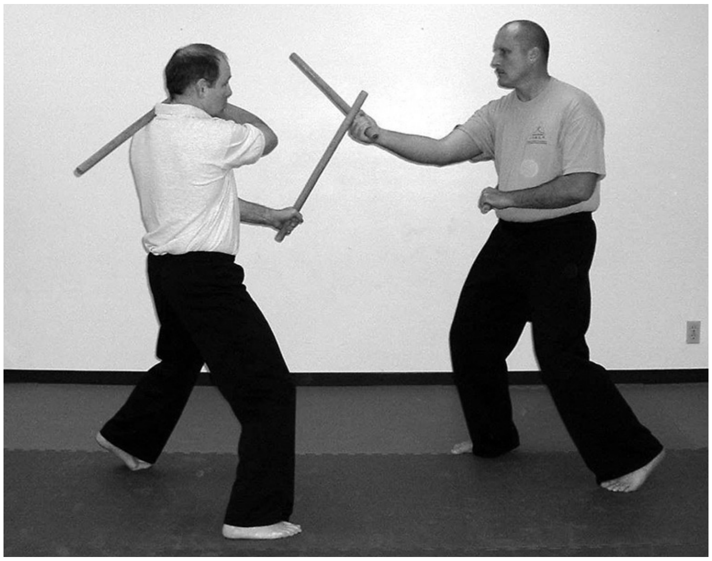
Redonda X movement is a weaving series of three #12 strikes all in the same direction (i.e. to the left or right side).

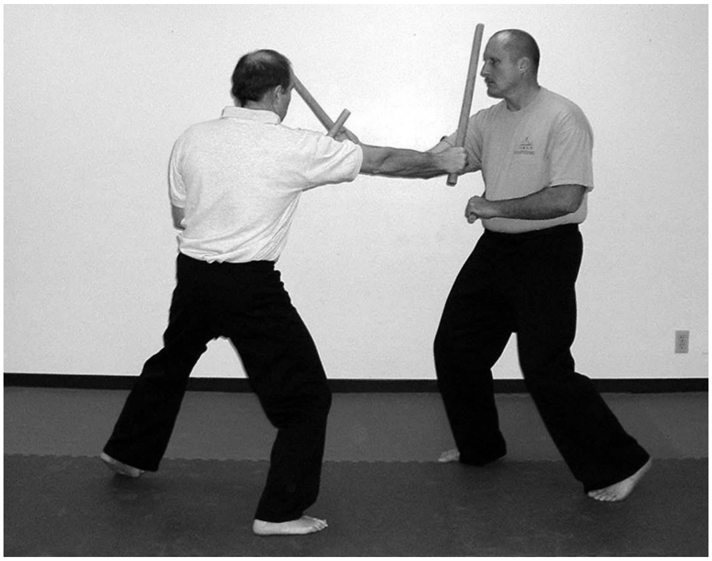


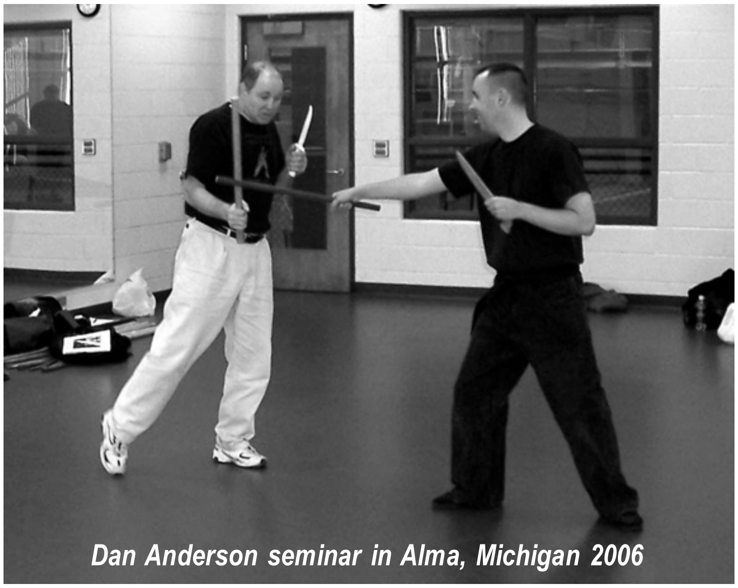
A defensive application of the Redonda X movement is found in a book Prof. Presas wrote. You angle step inside of your partner's strike #1. Your first stroke is to defend yourself. Your second stroke is to hit his cane hand. Your third stroke is your final move of the series, striking him in the head. This is just one of many applications. Offensively you can use the strikes as a sort of vertical "helicopter blades" attack at your opponent.











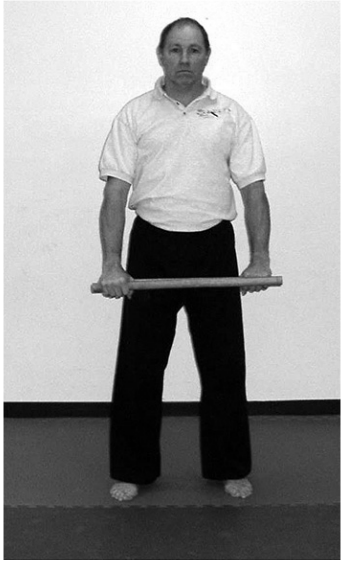
Dan Anderson seminar in Alma, Michigan 2006

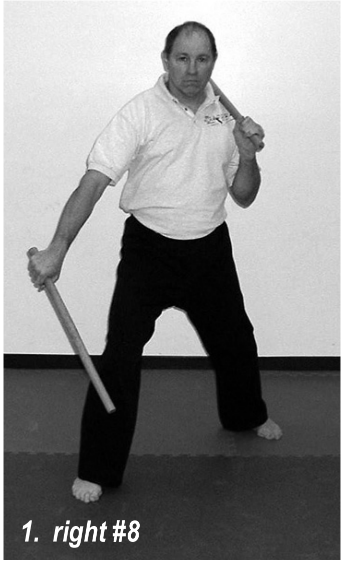
Double Cane Anyos (forms/solo exercises)

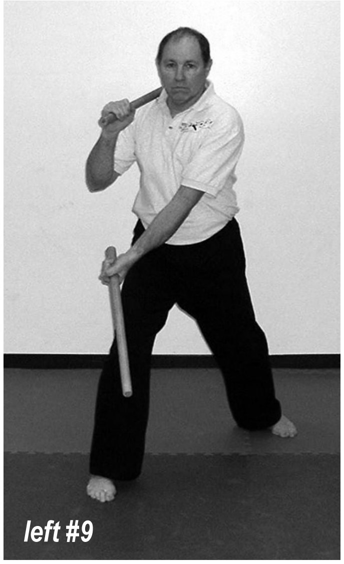
Originally, Prof. Presas formulated 4 anyos (forms) for the cane. These are outlined in his first book on Modern Arnis as well as his first video tape series. I also show them in the book *Modern Arnis - The Art Within Your Art.* For coordination training, I used the first three anyos to develop double cane work and the first anyo for cane and dagger work. The template for Single cane anyo number 1 is as follows:

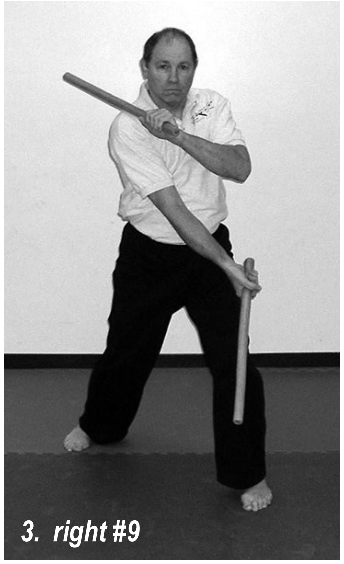
1. Right step forward, right hand #8 strike.
2. Left step forward, #9 strike.
3. Right step forward and face sideways, #4 strike.
4. Right step back, #8 strike.
5. Left step back, #9 strike.
6. Left step forward, force to force block to your right side.
7. Right step forward, force to force block to your left side, follow through and check with your left hand.
8. Right step back, up cut to your right side (1/2 of figure 8).
9. Left step back, up cut to your left side (1/2 of figure 8).
10. Circle your cane over your head, lunge forward with your right foot, #12 strike.
11. Right step back, #8 strike.
12. Close the anyo

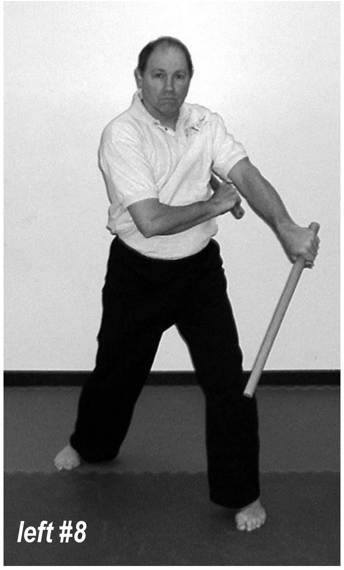
I use the above as the basic template for double cane and baston y daga anyos #1. In all the adaptations of the anyos (baston y daga, espada y daga, and bolo) I use the same footwork as in the solo baston anyos.

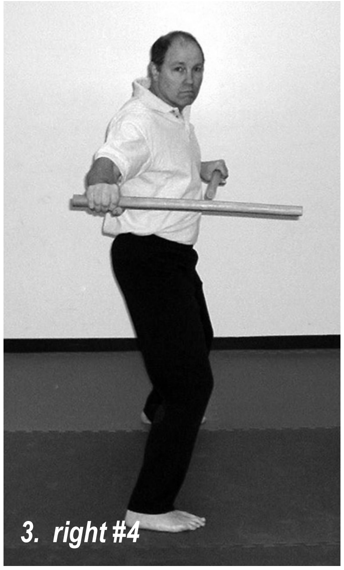


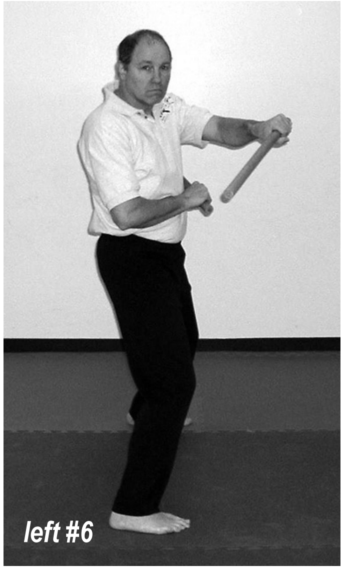

1. right #8

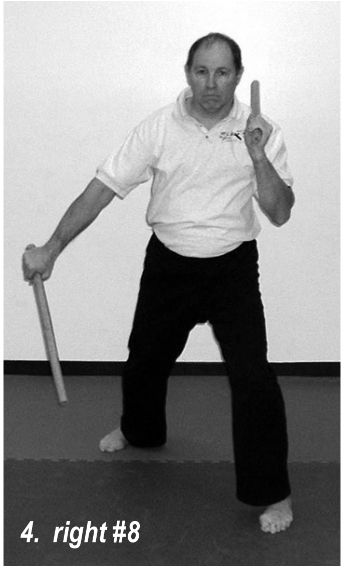

left #9


3. right #9

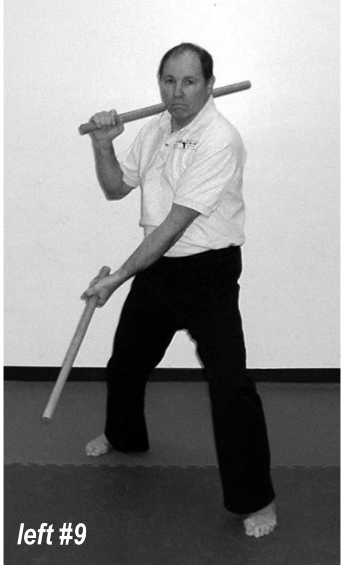

left #8

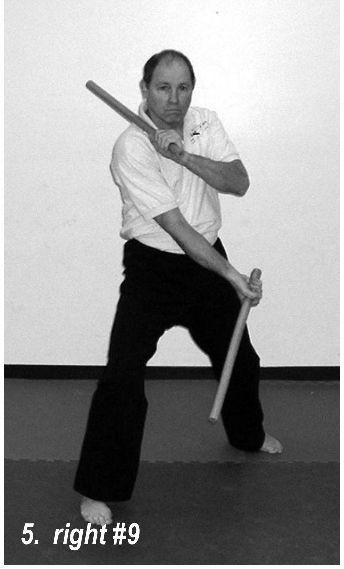

3. right #4

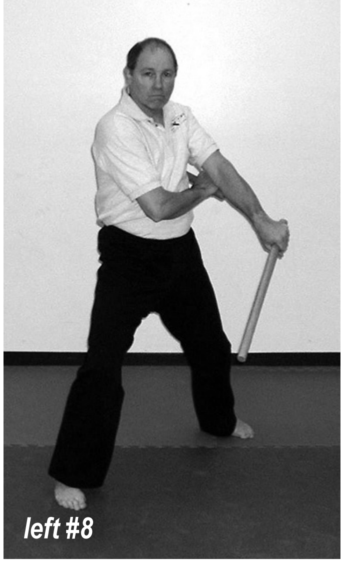

left #6

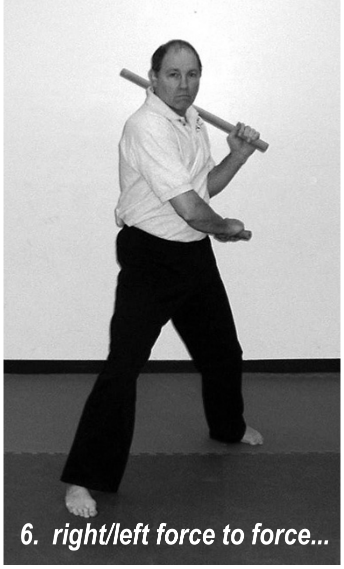

4. right #8

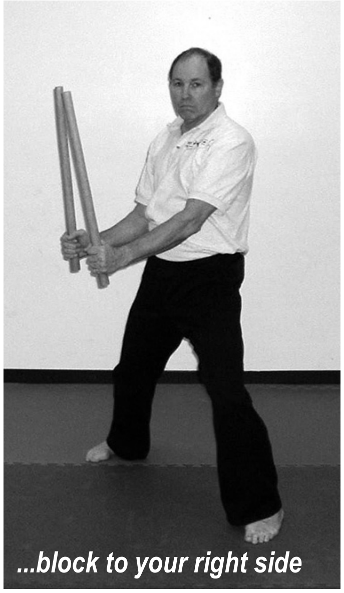
Double cane Anyo #1 continued.

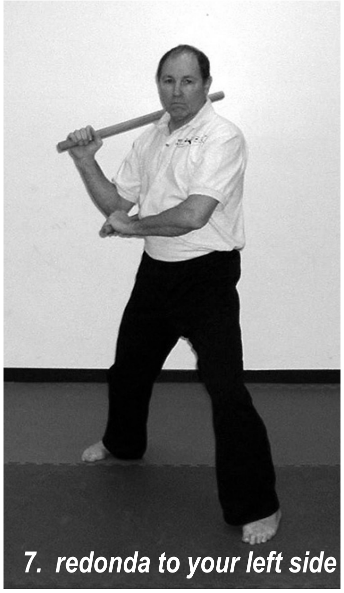

left #9

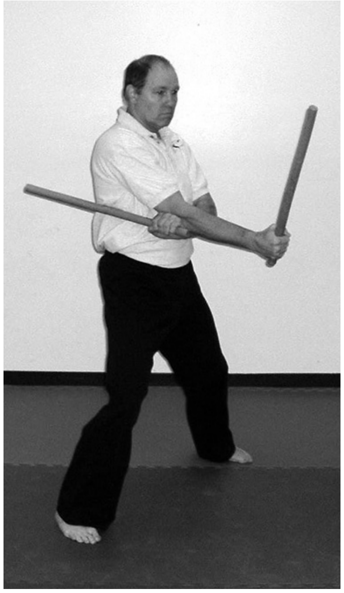

5. right #9

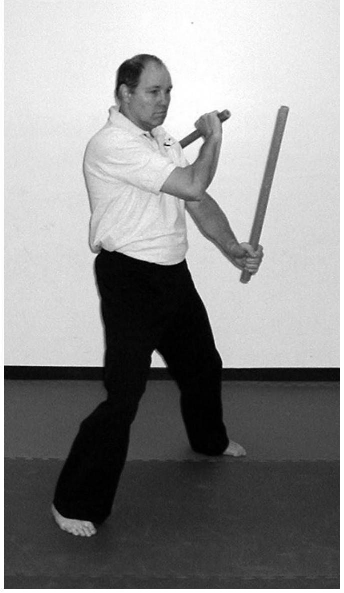

left #8

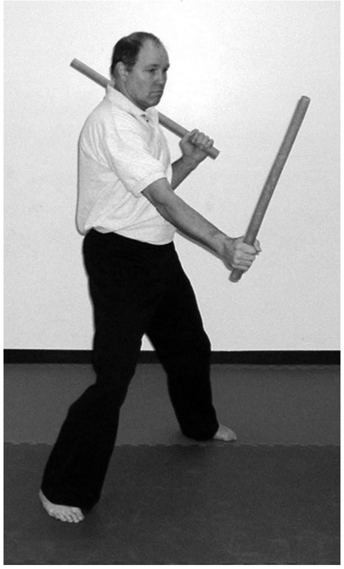

6. right/left force to force...

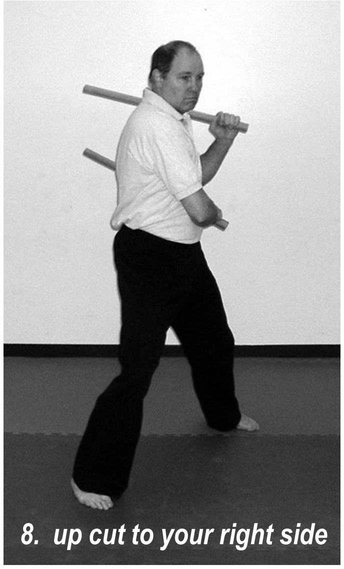

...block to your right side

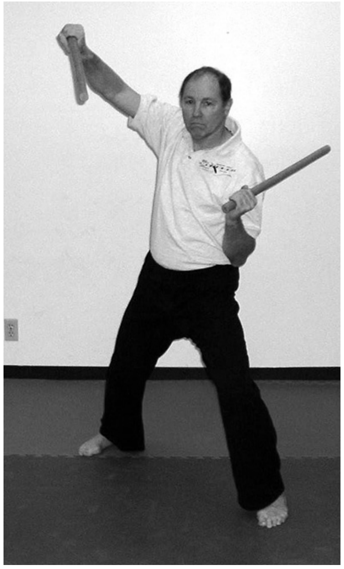

7. redonda to your left side

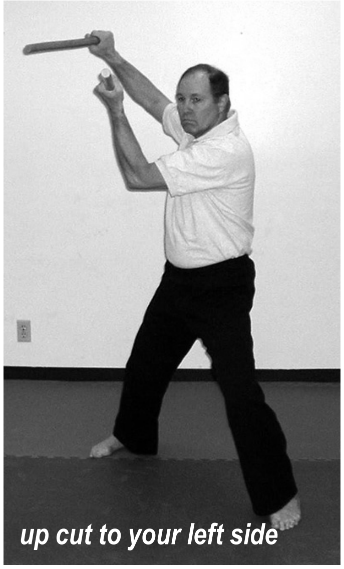




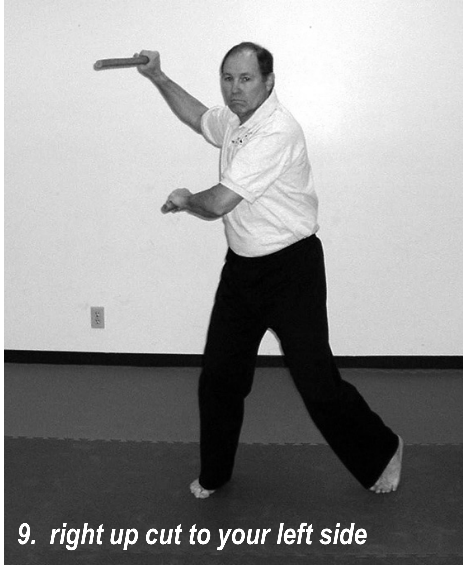


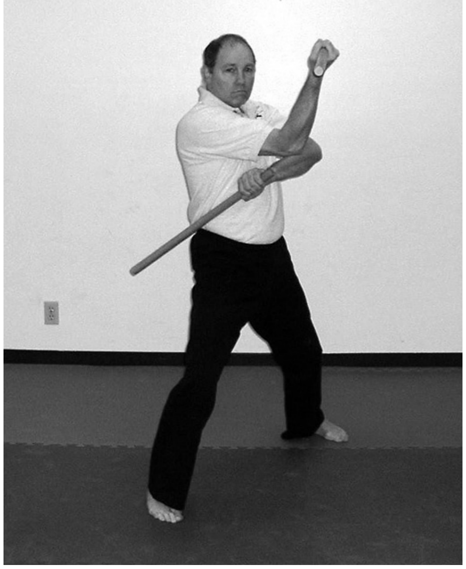

8. up cut to your right side

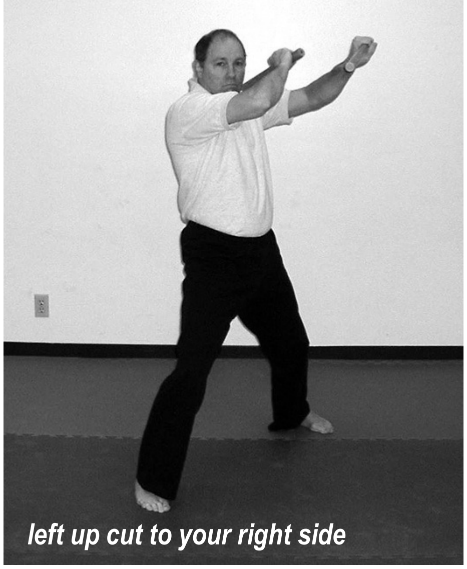


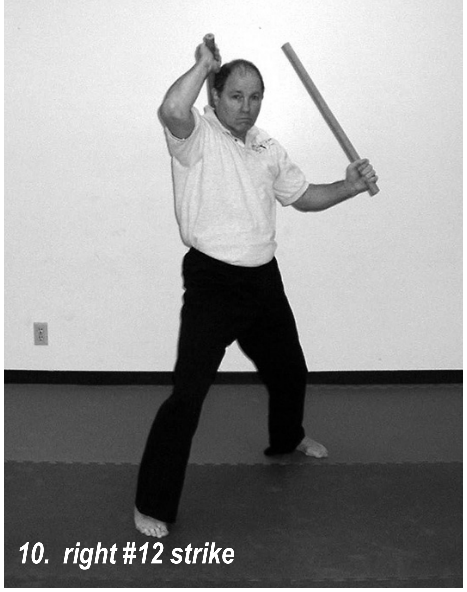

up cut to your left side

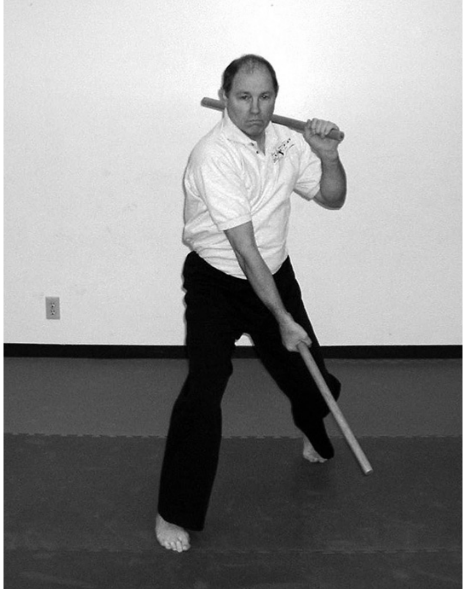
Double cane Anyo #1 continued.

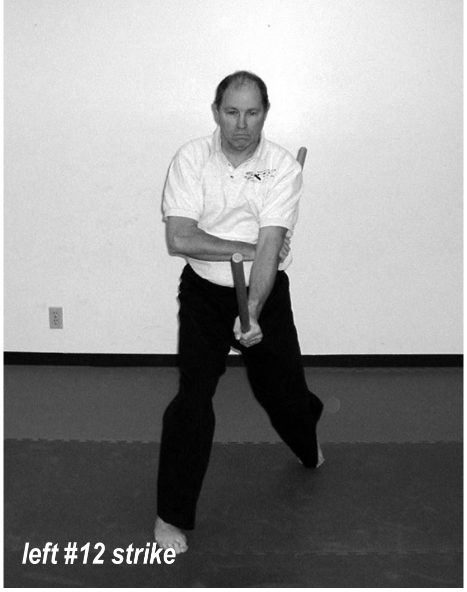

9. right up cut to your left side

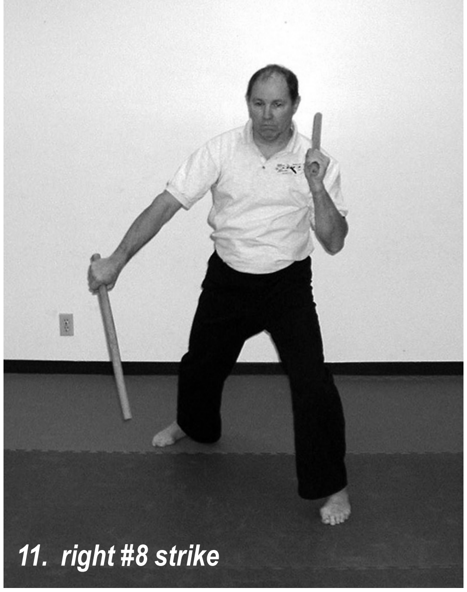


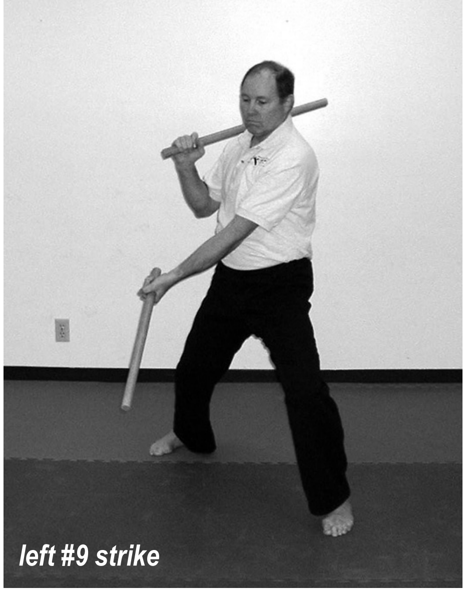

left up cut to your right side

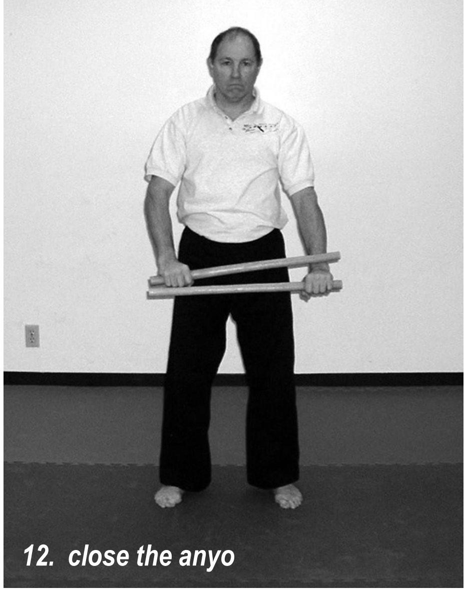

10. right #12 strike




left #12 strike


11. right #8 strike

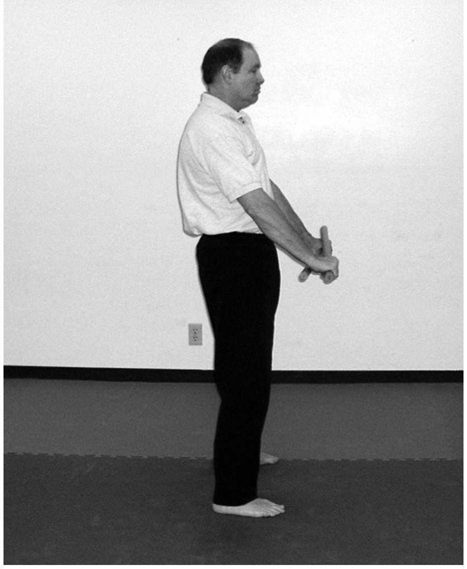

left #9 strike

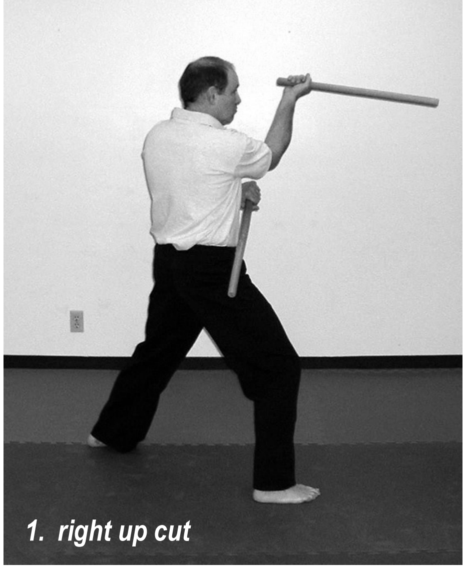

12. close the anyo

Double Baston Anyo #2.

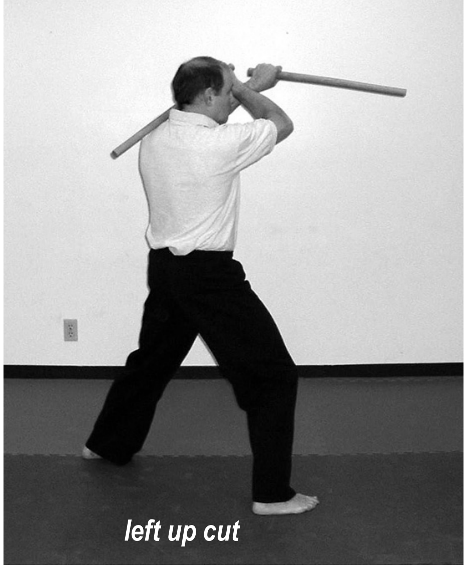
The template for single cane Anyo #2 template:

1. Right step forward (12:00 on the clock face), up cut (one half of figure 8) to your left side.
2. Pivot to face 6:00 and circle your cane over your head in the same direction as the turn. Left step back, #9 strike. Right step back, #8 strike.
3. Right step forward (6:00 on the clock face), up cut (one half of figure 8) to your left side.
4. Pivot to face 12:00 and circle your cane over your head in the same direction as the turn. Left step back, #9 strike. Right step back, #8 strike.
5. Close the anyo.

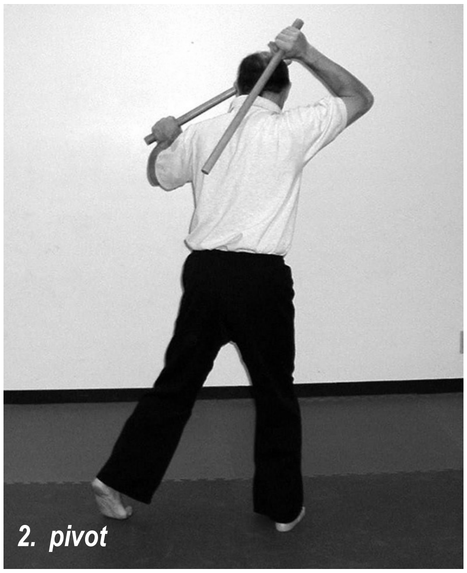




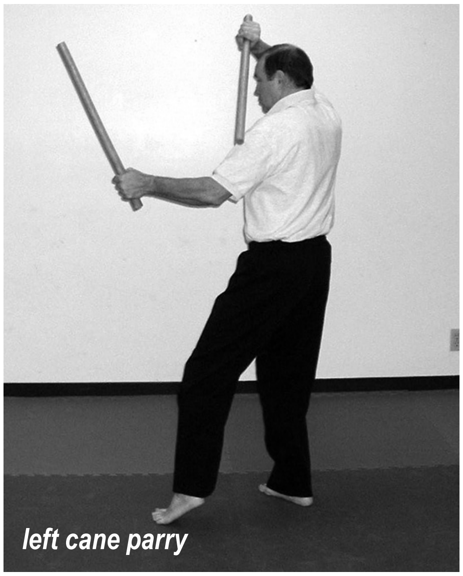
1. right up cut



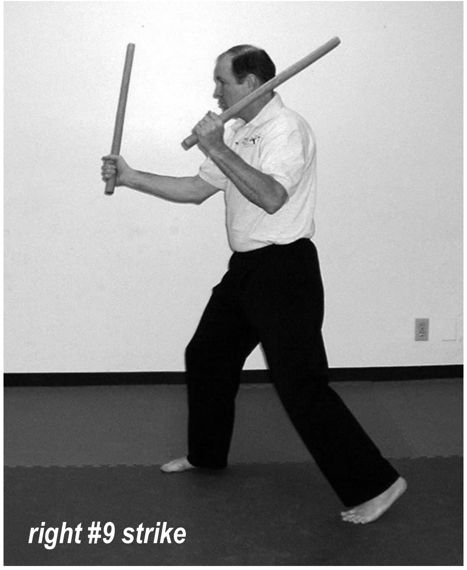
left up cut



2. pivot

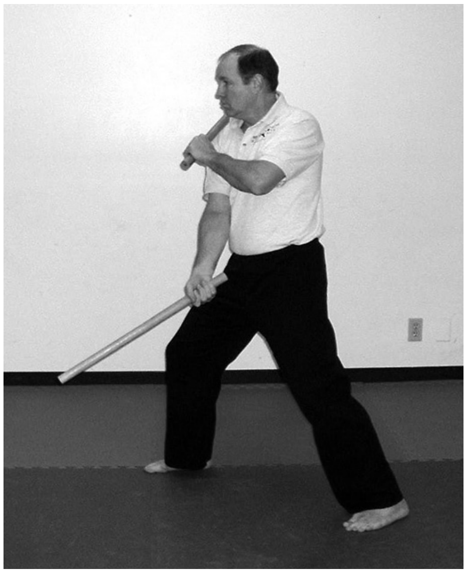


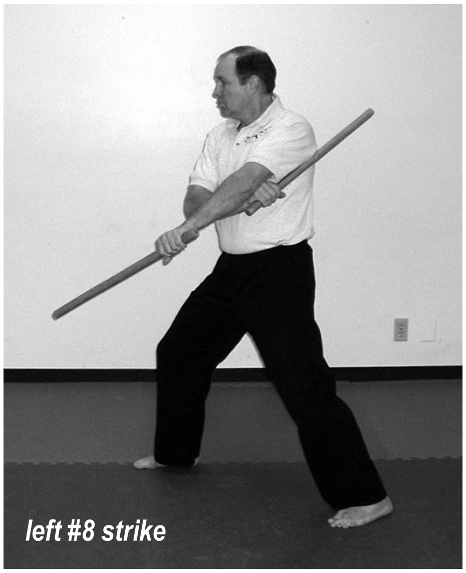
left cane parry



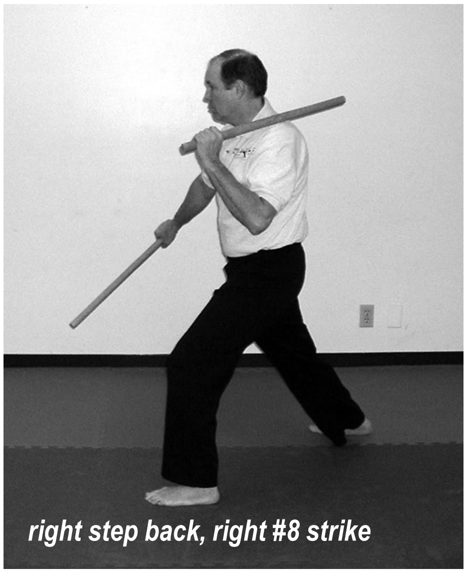
right #9 strike

Double cane Anyo # 2 continued

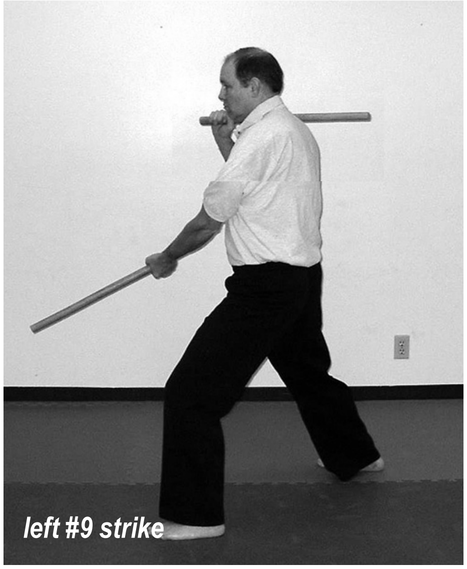




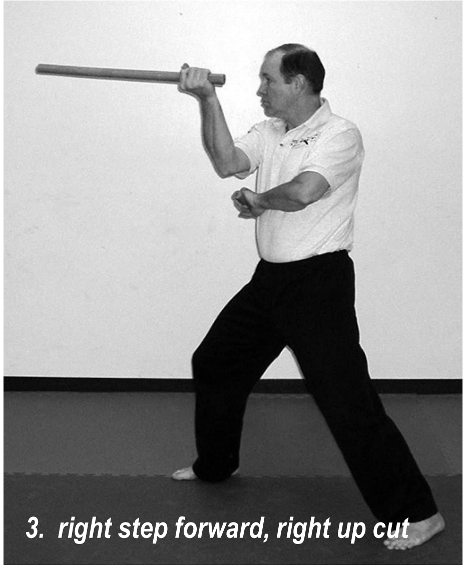
left #8 strike



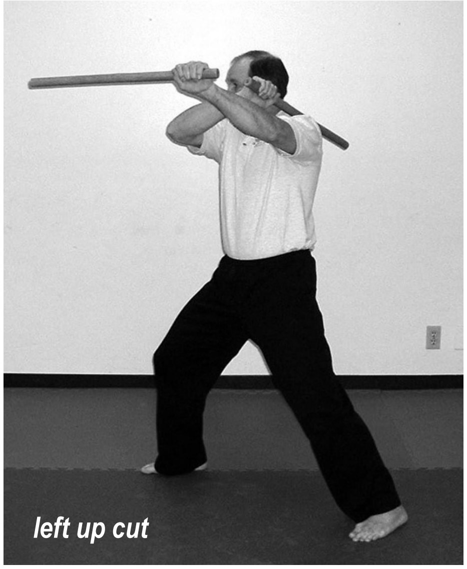
right step back, right #8 strike



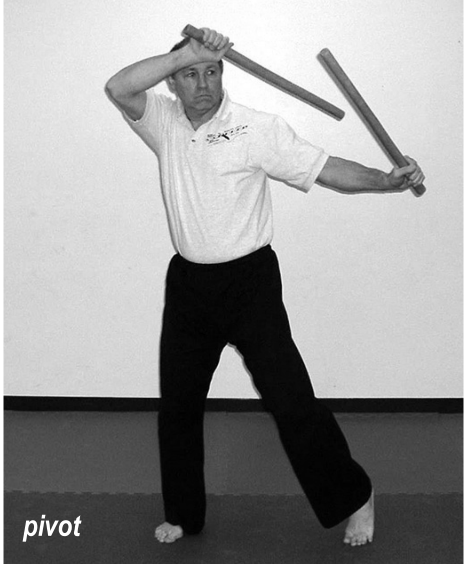
left #9 strike



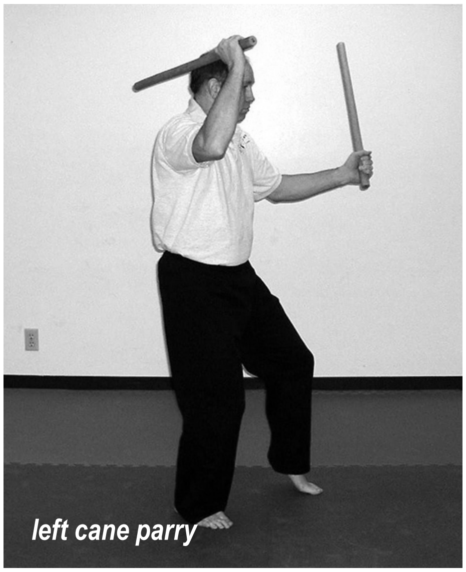
3. right step forward, right up cut



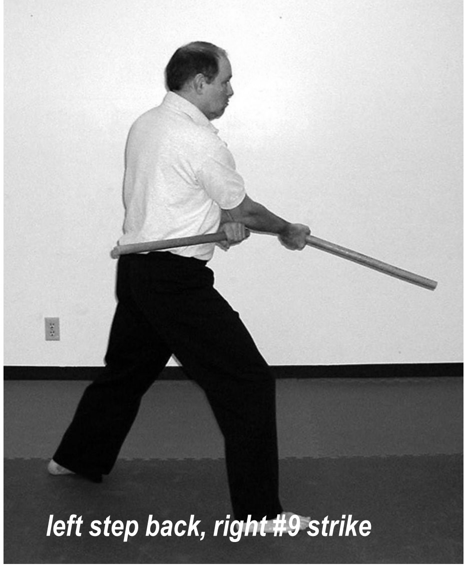
left up cut



pivot

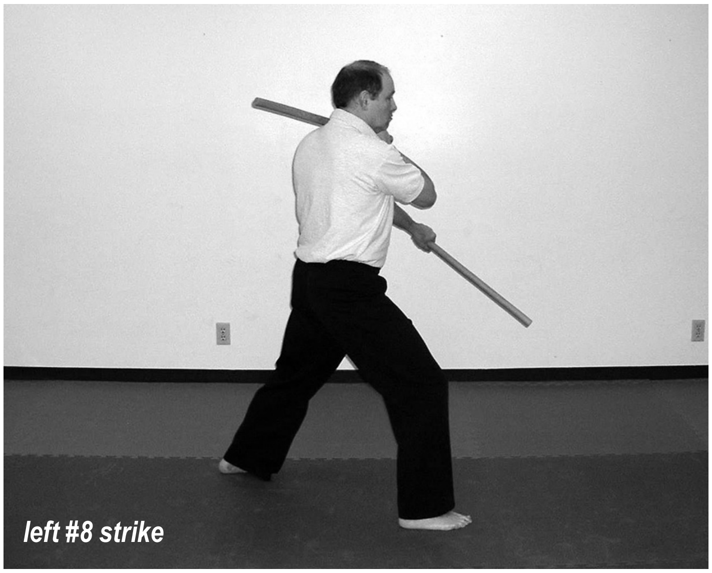


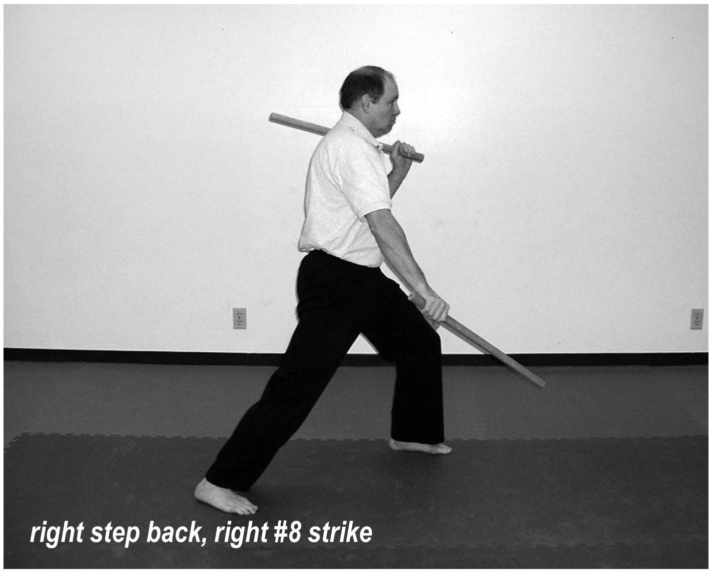
left cane parry

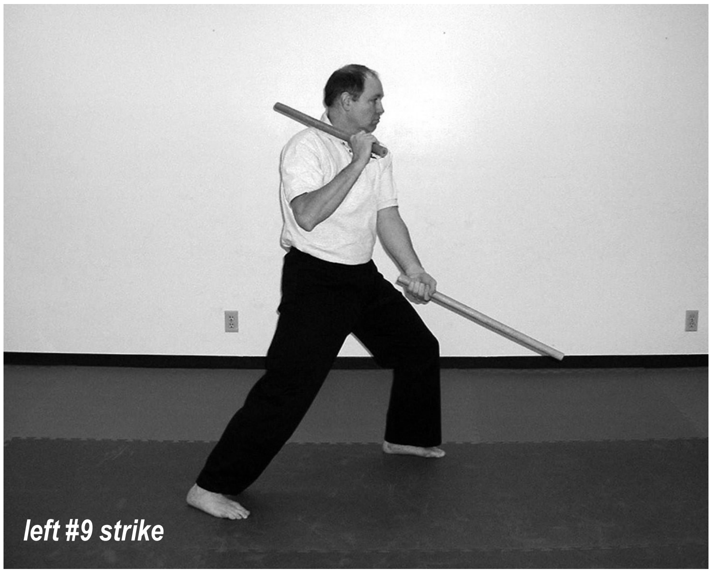


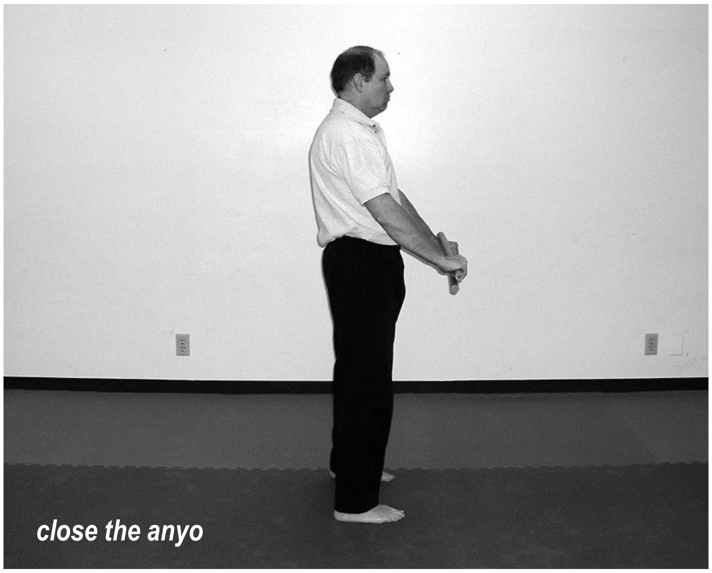
left step back, right #9 strike

Double cane Anyo # 2 continued


left #8 strike


right step back, right #8 strike


left #9 strike


close the anyo

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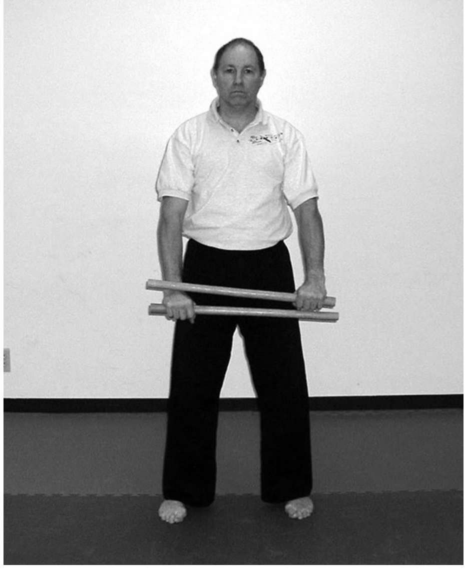
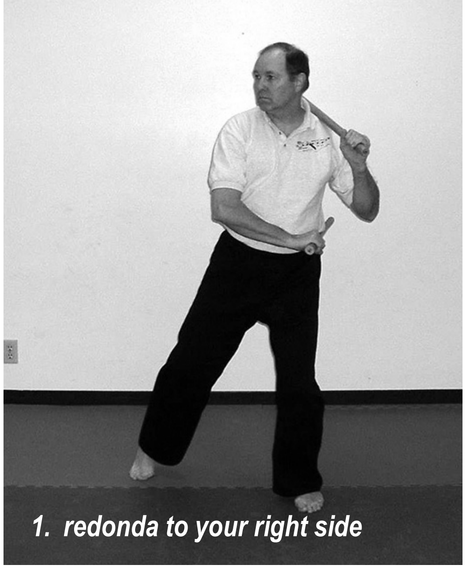
Double Cane Anyo #3

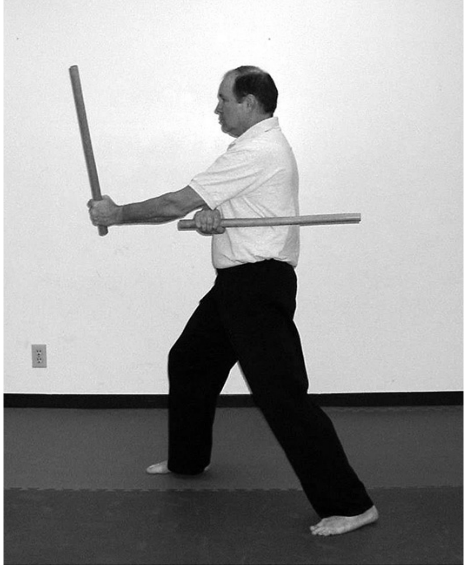
The template for single cane Anyo #3:

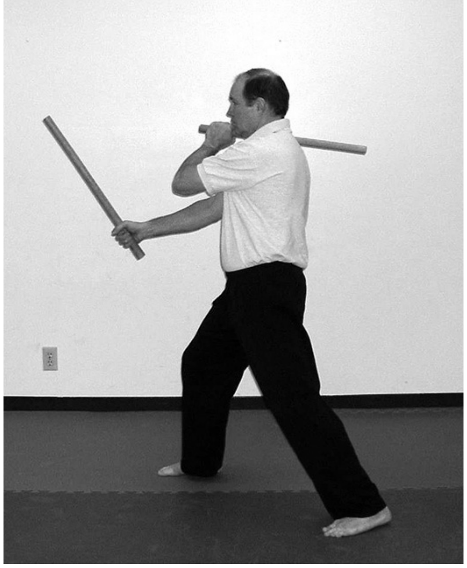
1. Right step to 3:00, brace block to right side.
2. Left step to left, brace block to left side.
3. Right step to 12:00, up cut (1/2 of figure 8) to right side.
4. Left step forward, up cut (1/2 of figure 8) to left side.
5. Right step forward and pivot to face 6:00, circle your cane overhead in the same direction. Left step back, #9 strike. Right step back, #8 strike.
6. Right step forward (6:00 on the clock face), up cut (one half of figure 8) to your left side.
7. Pivot to face 12:00 and circle your cane over your head in the same direction as the turn. Left step back, #9 strike. Right step back, #8 strike.
8. Close the anyo.

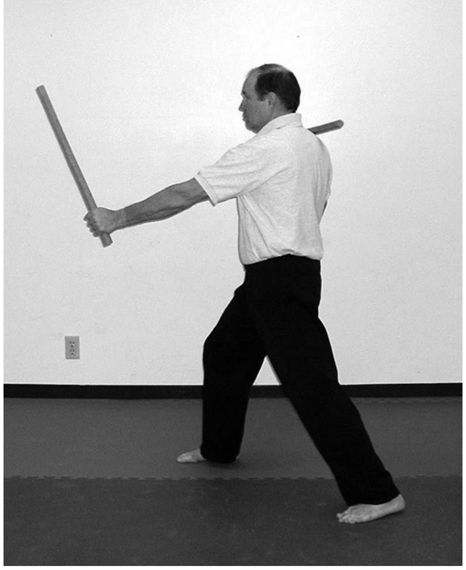


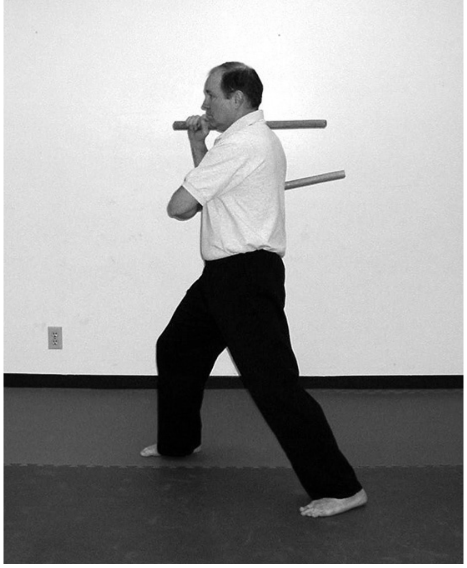


1. redonda to your right side

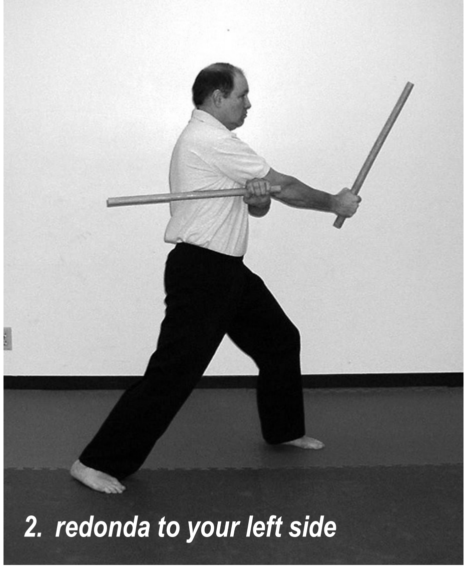


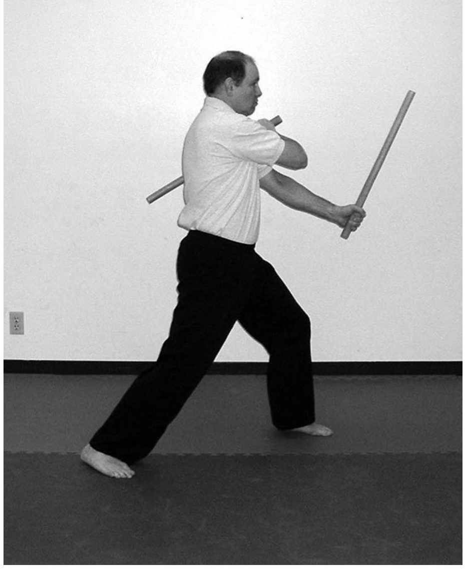


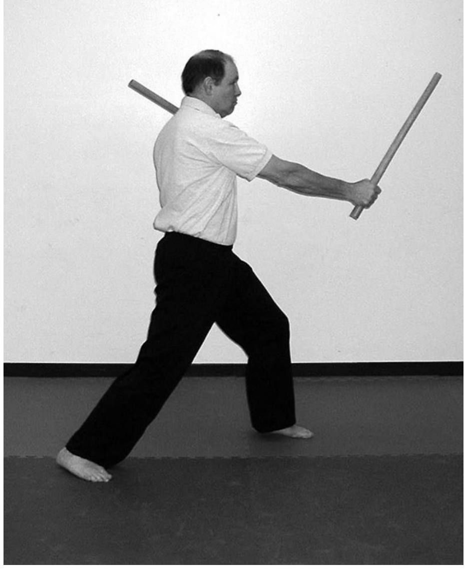


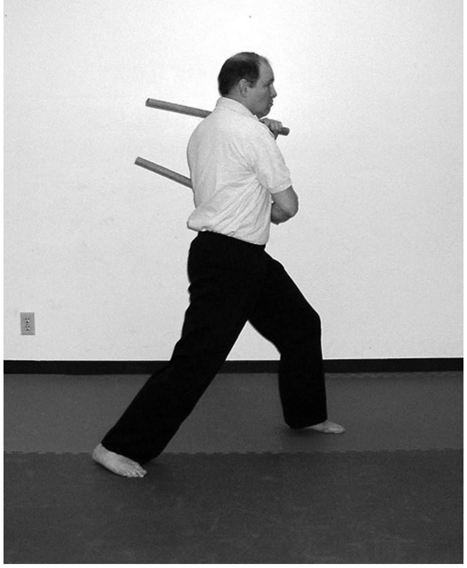


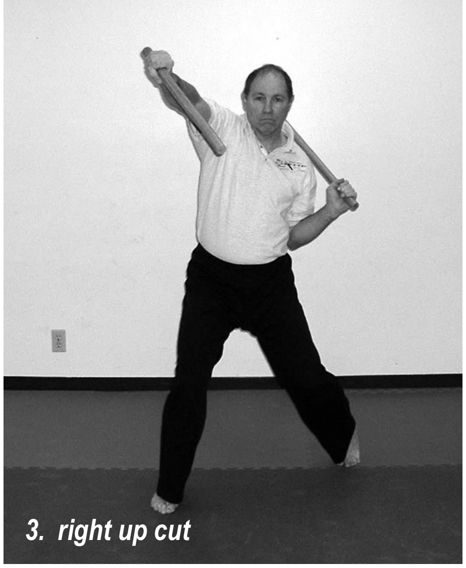
Double cane anyo #3 continued

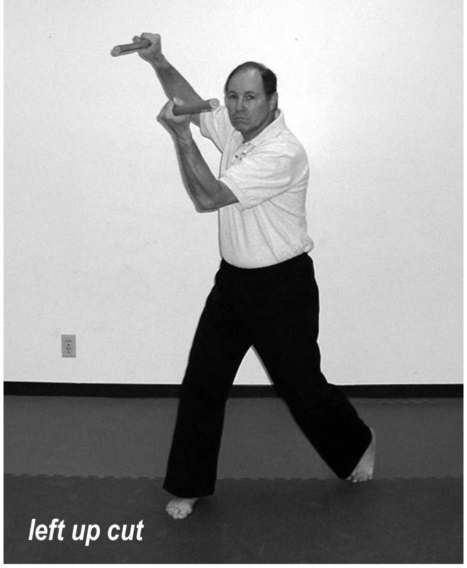

2. redonda to your left side

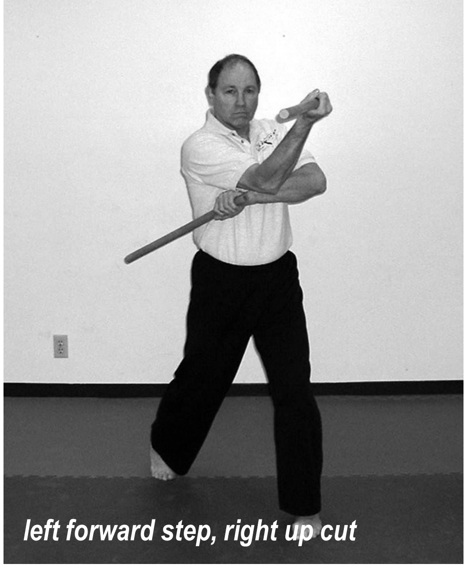


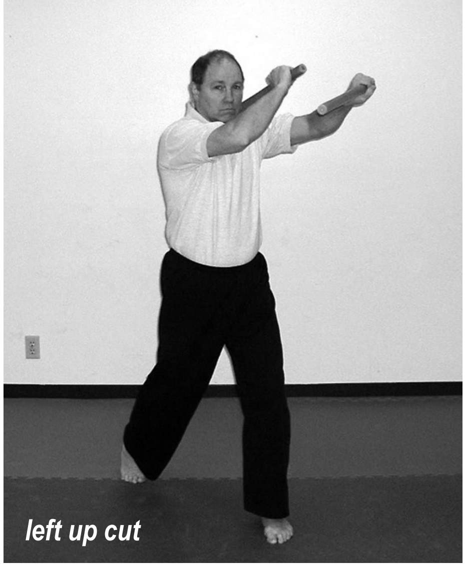


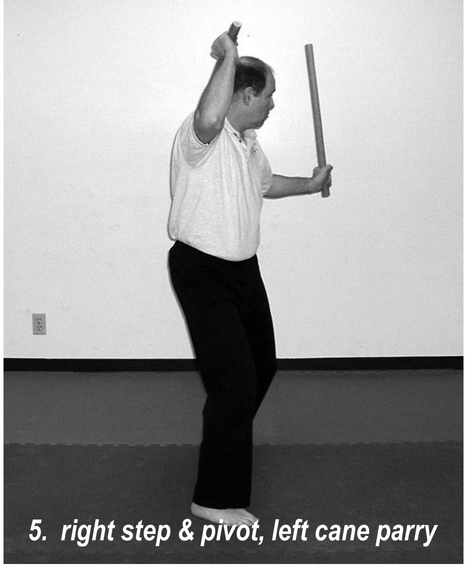



3. right up cut

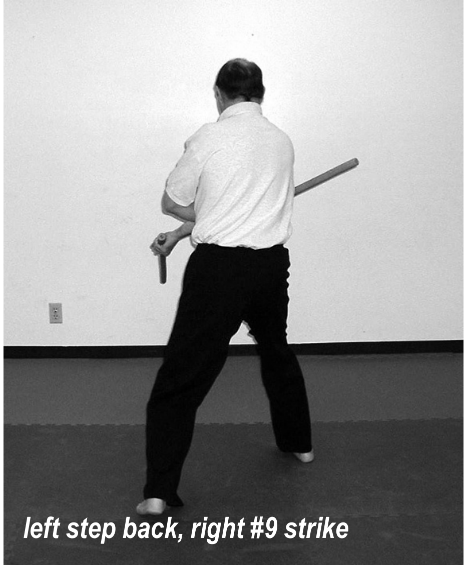

left up cut

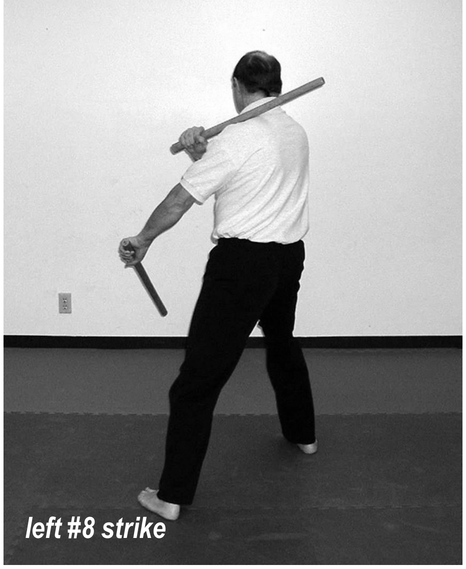

left forward step, right up cut

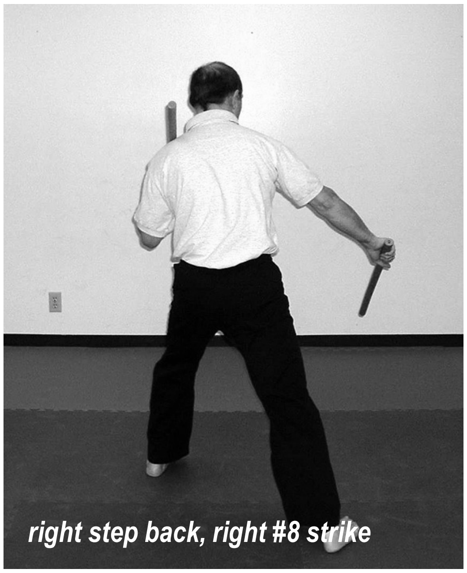

left up cut

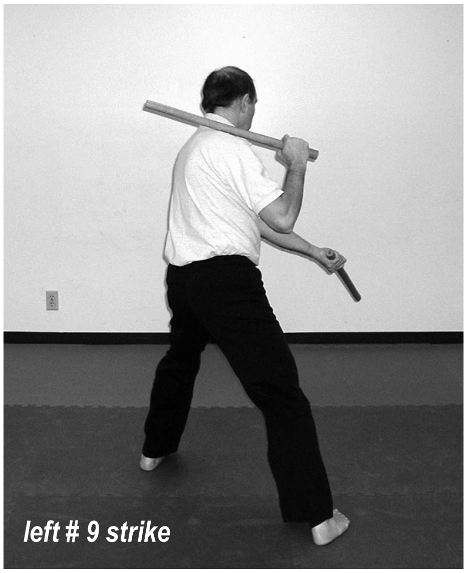

5. right step & pivot, left cane parry

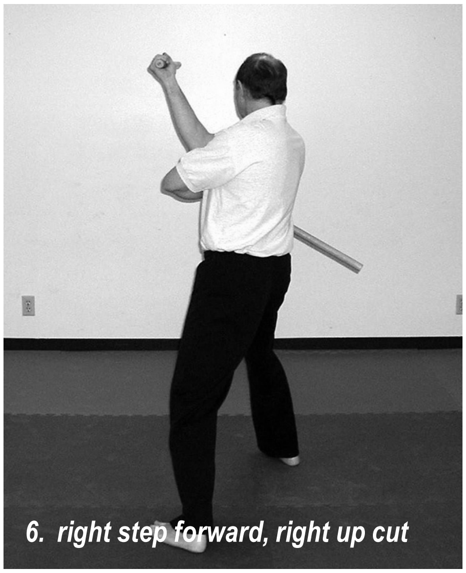
Double cane anyo #3 continued.

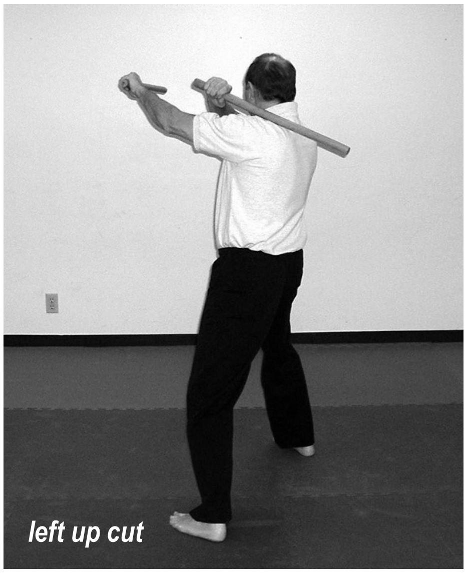

left step back, right #9 strike

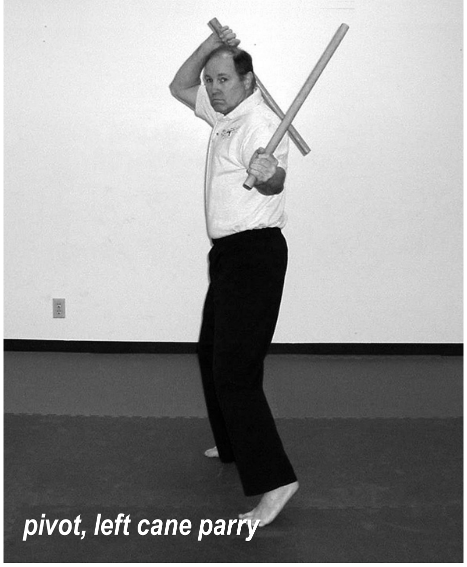

left #8 strike

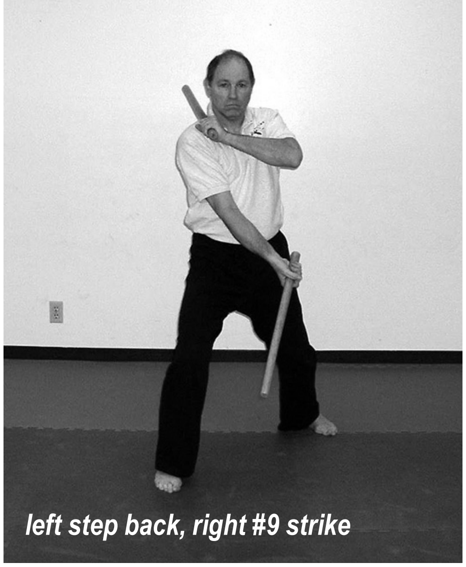

right step back, right #8 strike

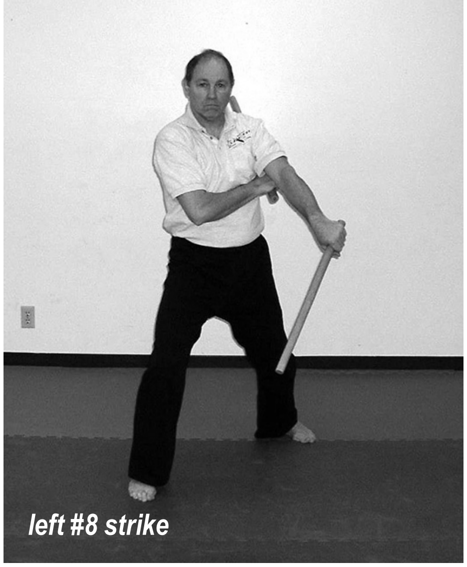

left # 9 strike


6. right step forward, right up cut

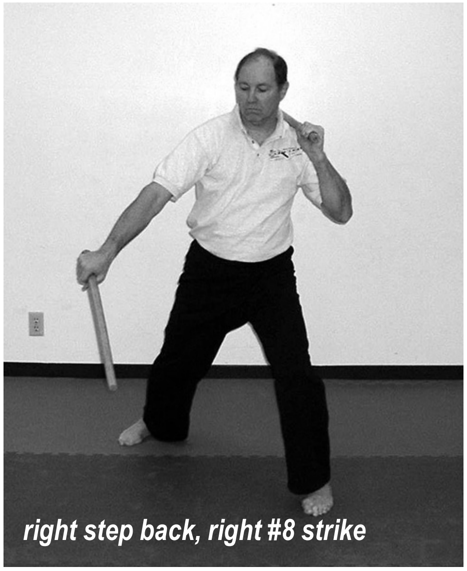

left up cut

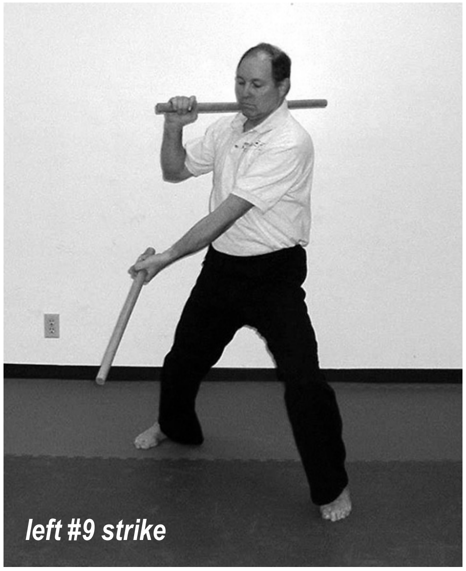

pivot, left cane parry

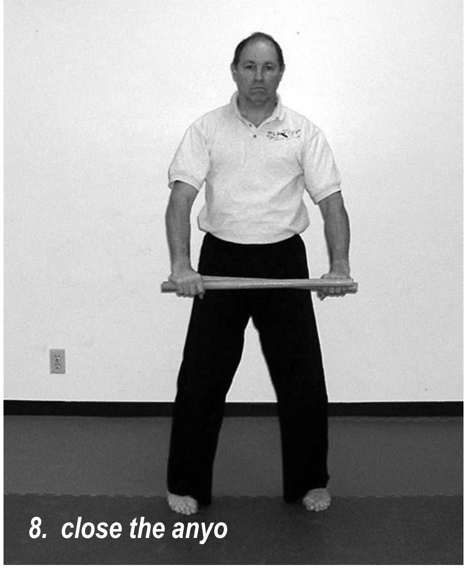

left step back, right #9 strike


left #8 strike

Double cane anyo #3 continued.


right step back, right #8 strike


left #9 strike


8. close the anyo

You'll notice that the initial move of each double baston anyo is the same as the solo baston anyo. This is to keep the anyos relatively consistent in structure. The double baston anyos, again, are for coordination training. I only convert anyos 1-2 for this purpose. The next anyo conversion is for baston y daga (stick and dagger). I only convert anyo #1 for this purpose. The idea of this anyo is to train the different usages between a longer impact weapon and a short cutting one.

2005 Edged/Impact Weapons Seminar

The Art Of Baston Y Daga

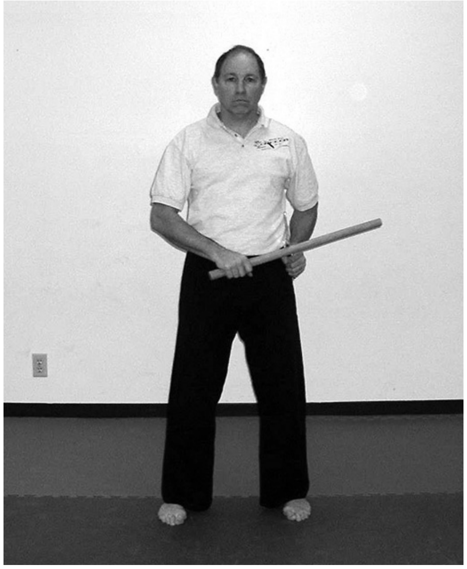
(Cane & Dagger)

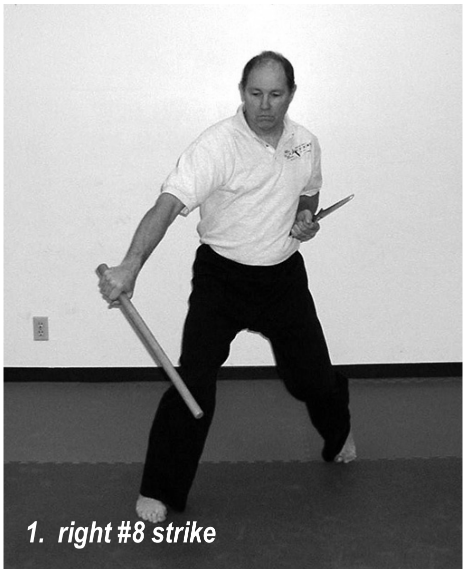
Baston Y Daga is the intermediary step between double cane and sword & dagger. Baston y daga is what is usually practiced as espada y daga in most schools. Baston y daga is in itself a formidable fighting art and is not to be thought less of. One thing I stress in baston y daga, train with a training blade and not a live blade. A live blade is too easy to make mistakes with.

I also stress that although the following techniques can be used in actual combat, I use them for the purposes stated on page 3: coordination, split focus, edge orientation, sense of history and motion aesthetics.

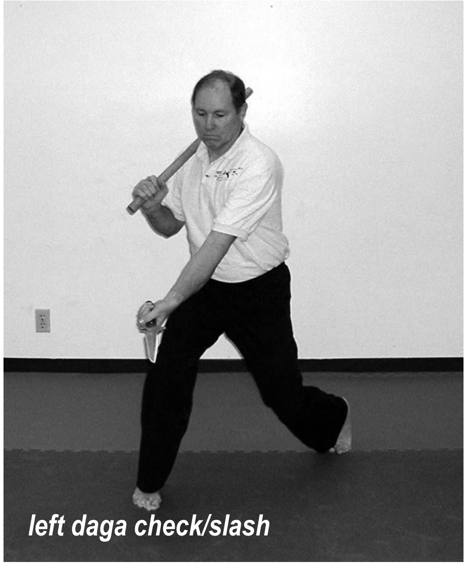
Baston Y Daga Coordination drill #1.

As I said earlier, most Modern Arnis espada y daga is actually baston y daga, stick and dagger. The first coordination drill is an adaptation of the solo cane Anyo #1.

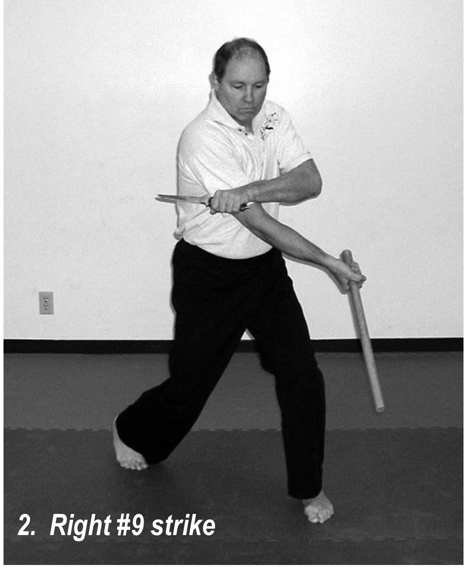




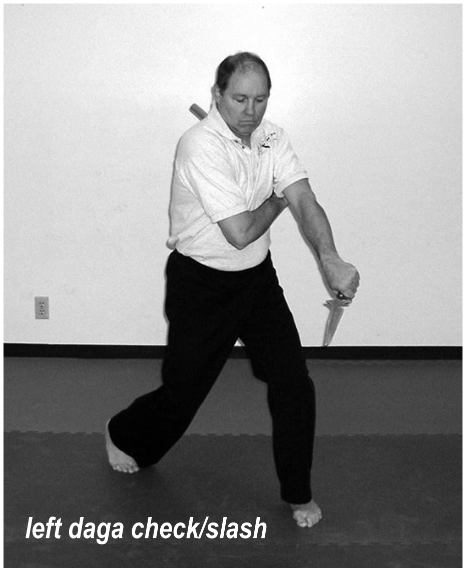
1. right #8 strike



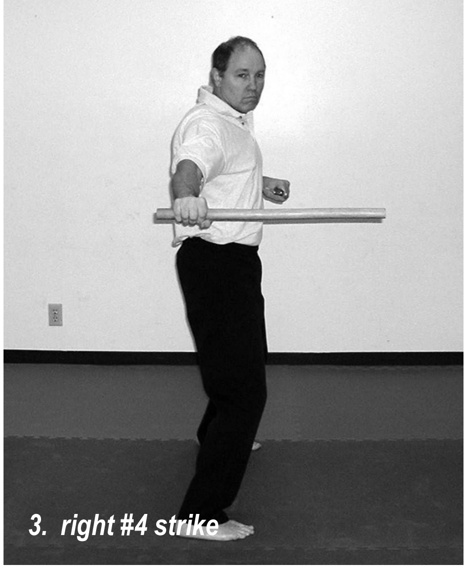
left daga check/slash



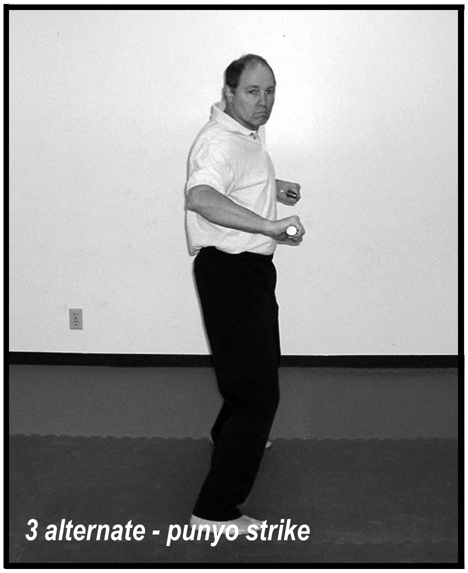
2. Right #9 strike



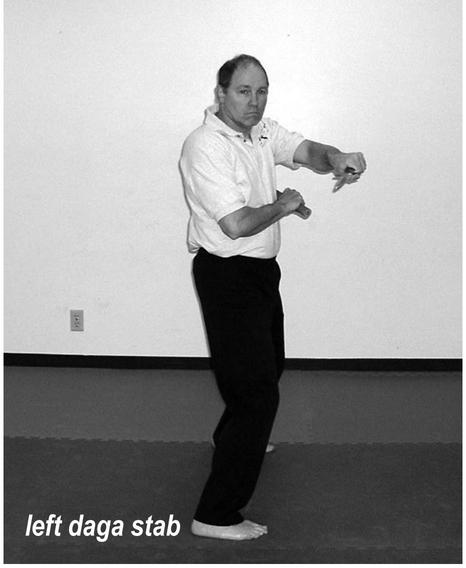
left daga check/slash



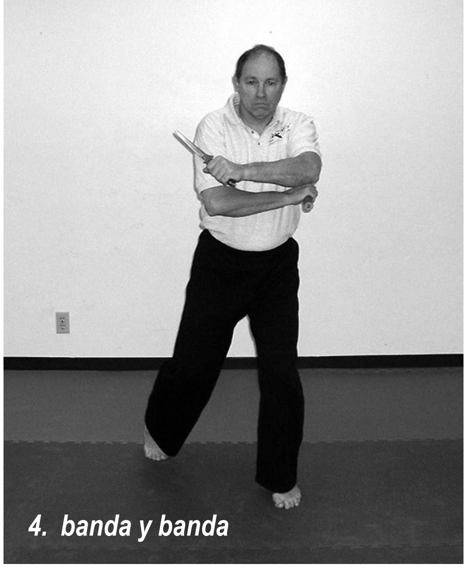
3. right #4 strike



3 alternate - punyo strike

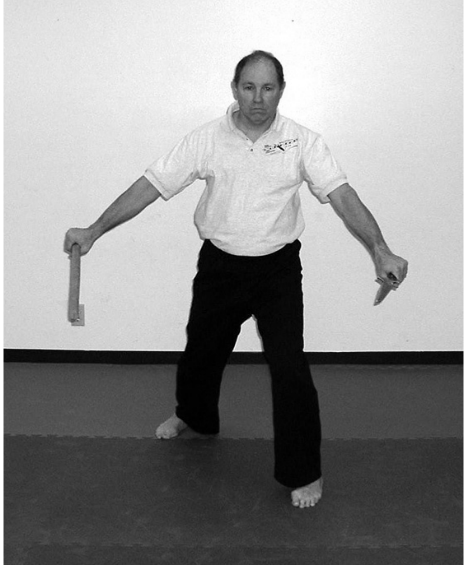


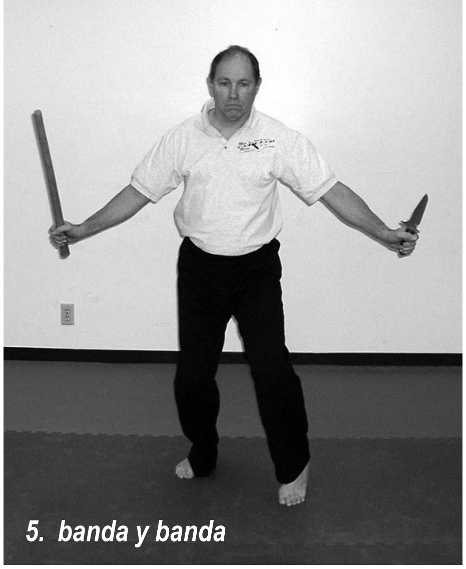
left daga stab



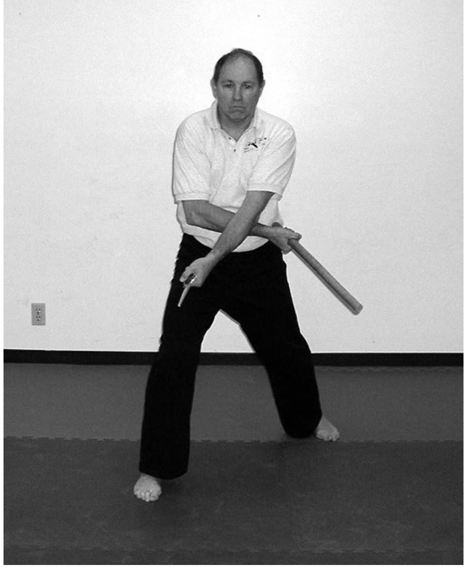
4. banda y banda

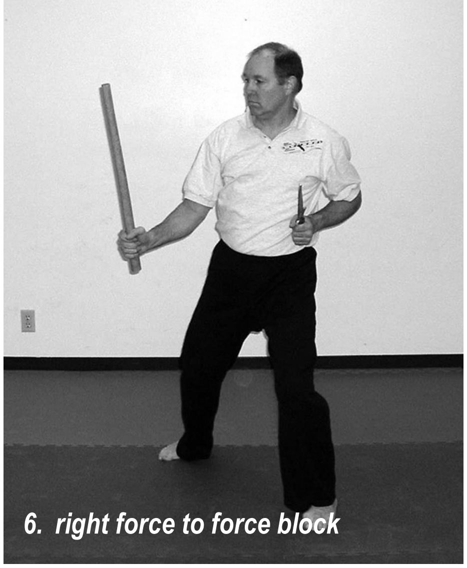
Baston y daga Anyo #1 continued.



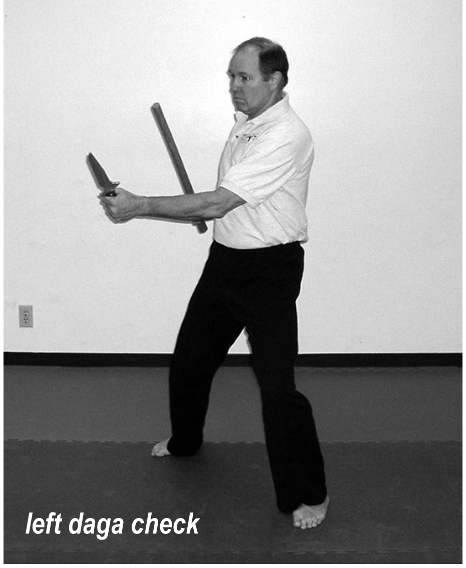


5. banda y banda

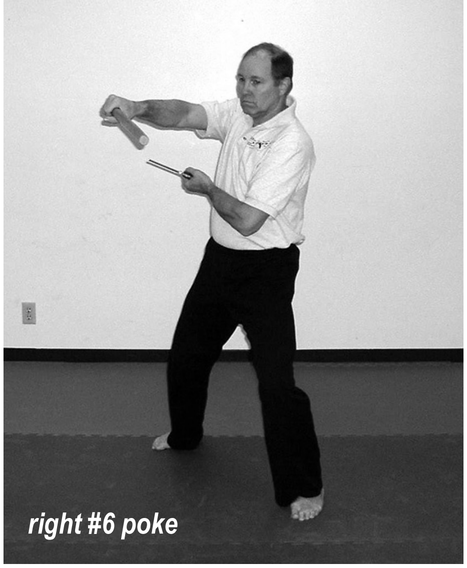




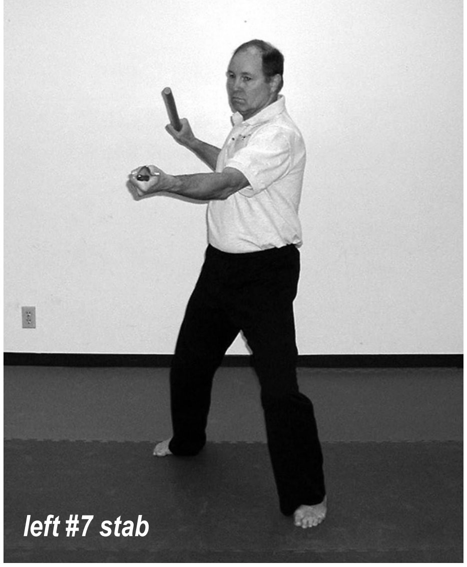
6. right force to force block



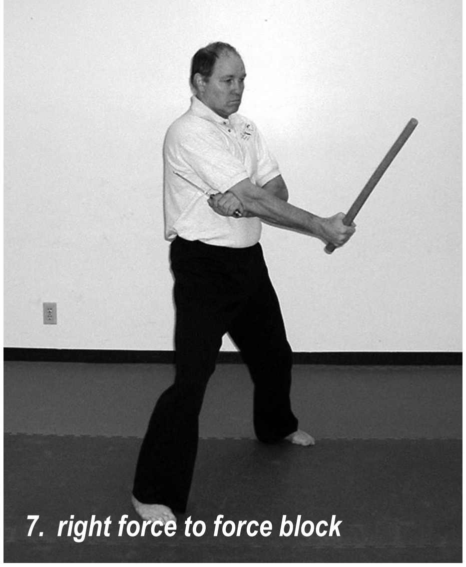
left daga check



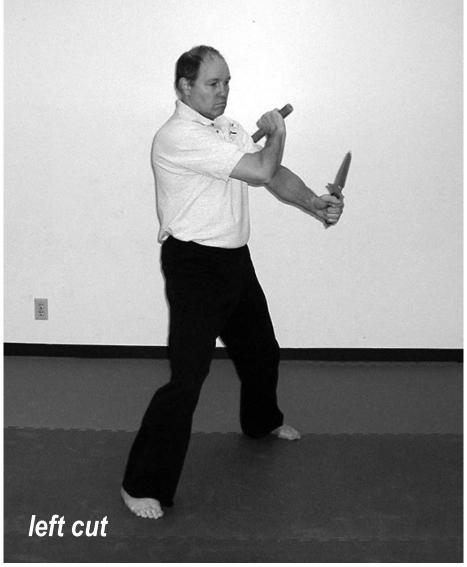
right #6 poke



left #7 stab

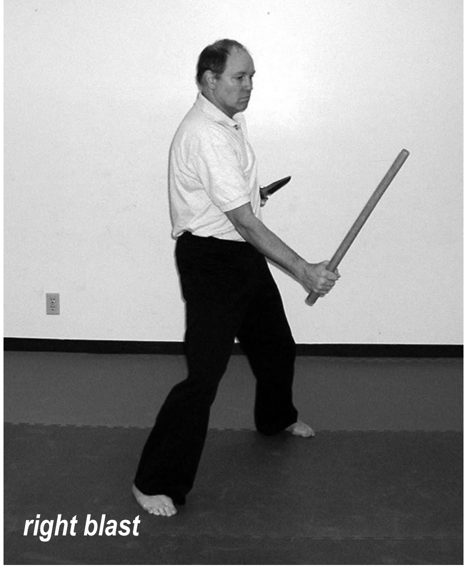


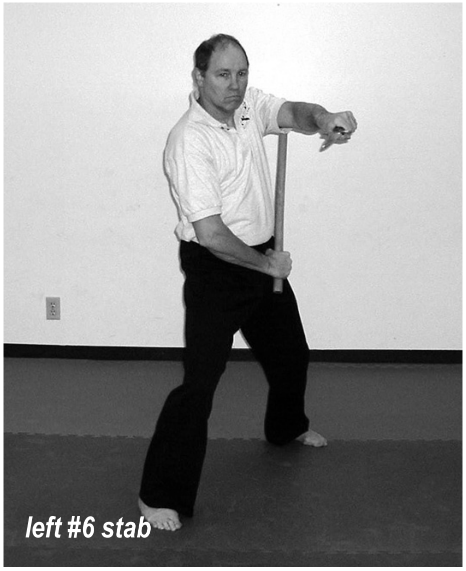
7. right force to force block

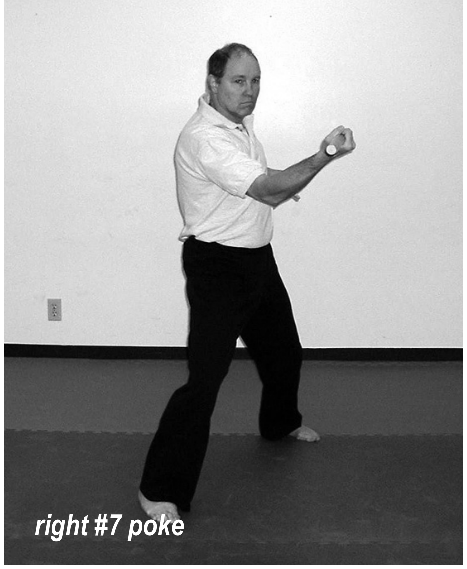


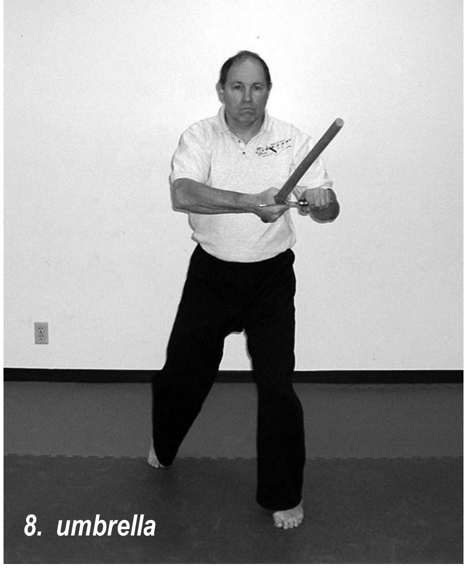
left cut

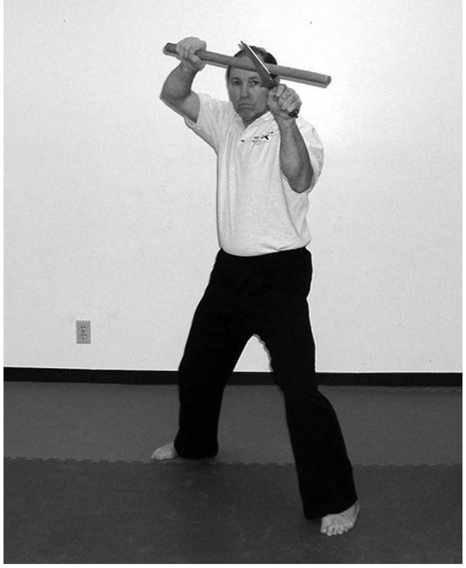
Baston y daga Anyo #1 continued.

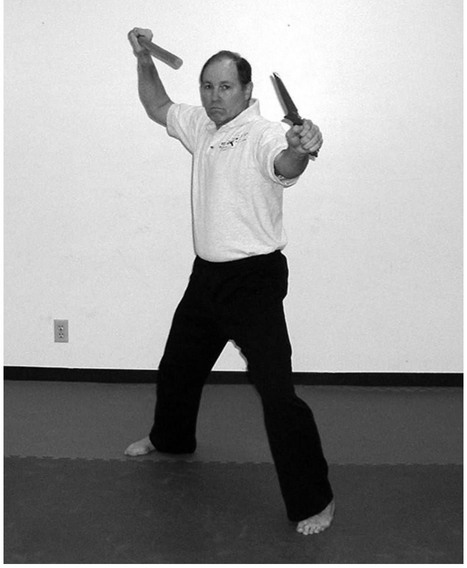

right blast

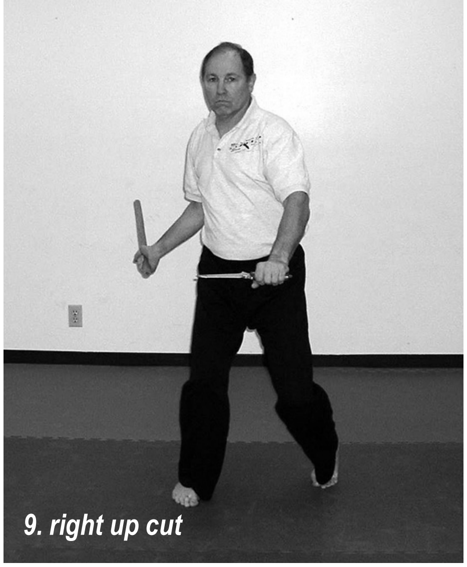

left #6 stab

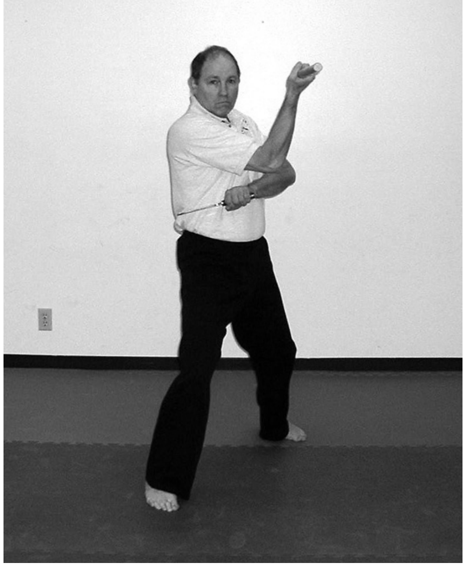

right #7 poke

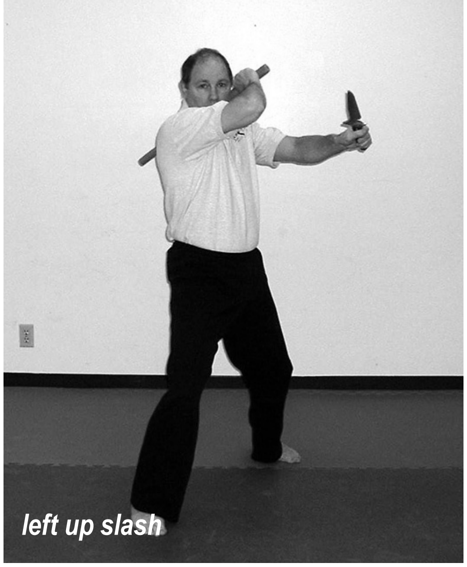

8. umbrella



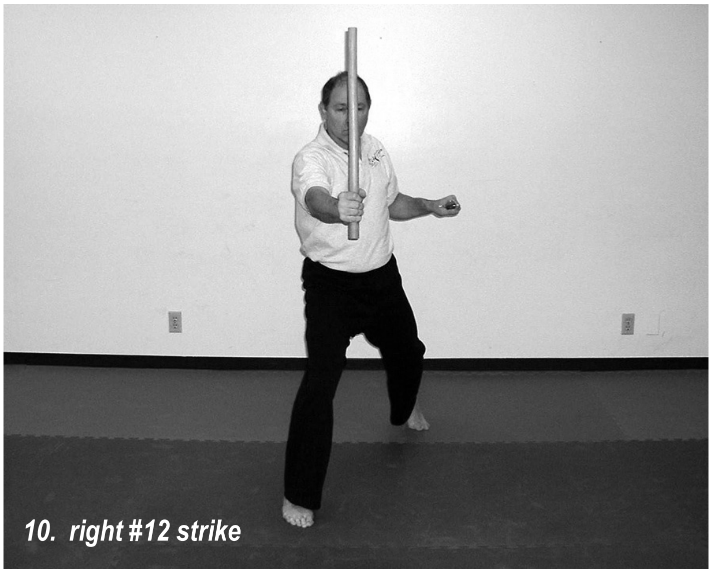


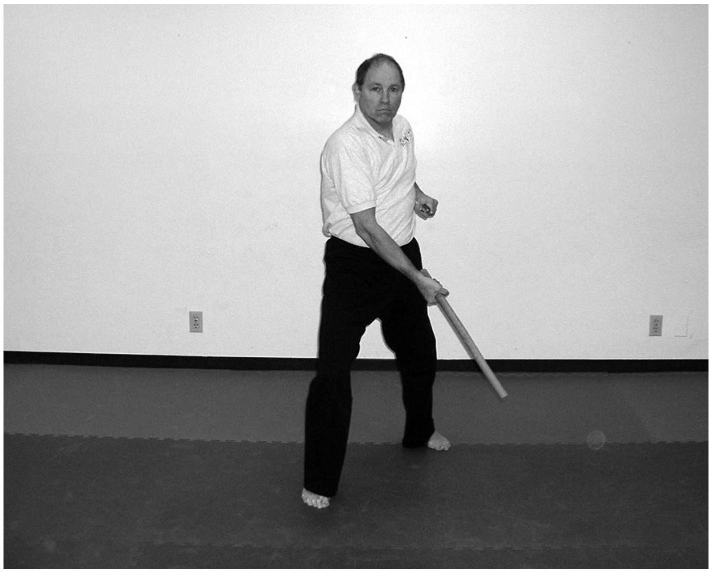

9. right up cut

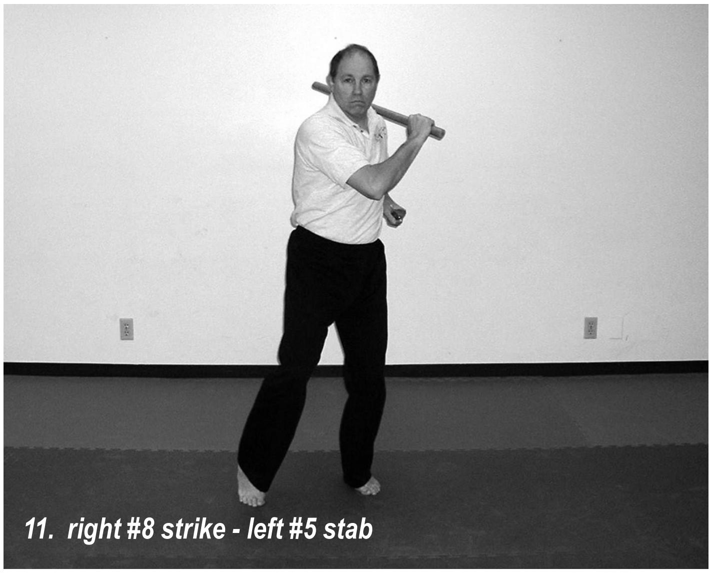


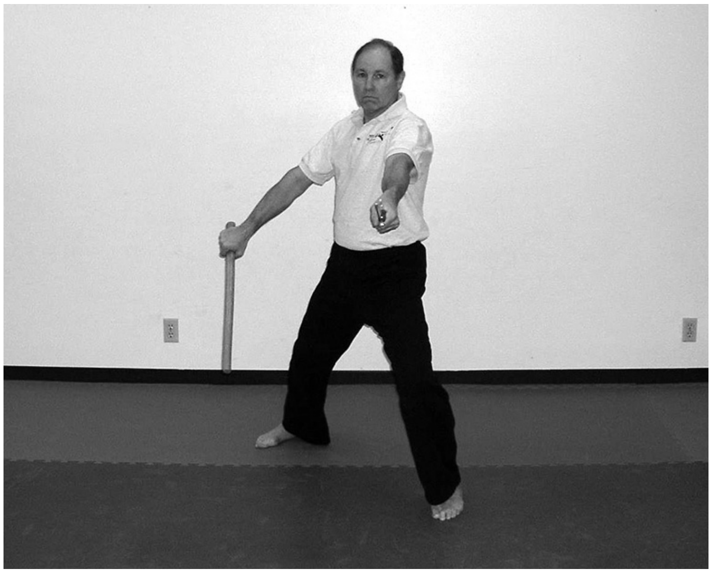

left up slash

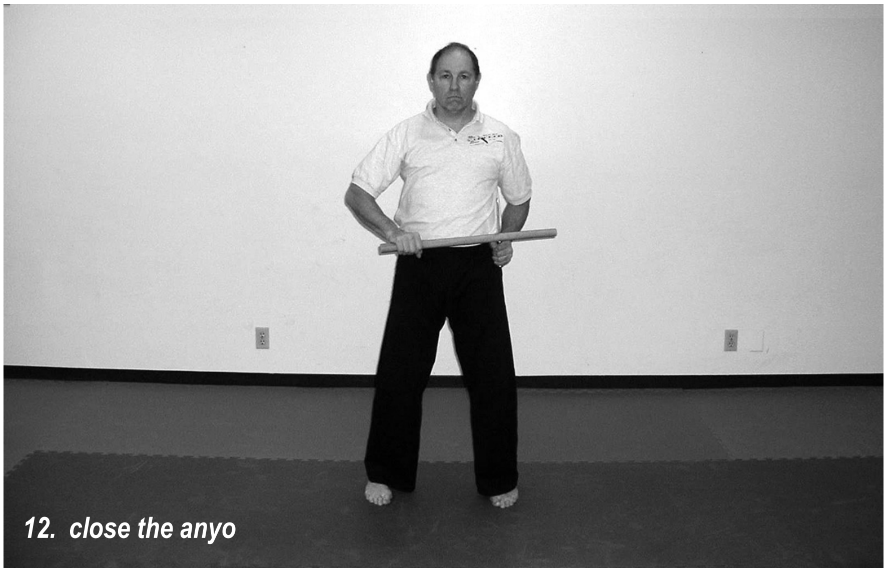
Baston y daga Anyo #1 continued.


10. right #12 strike

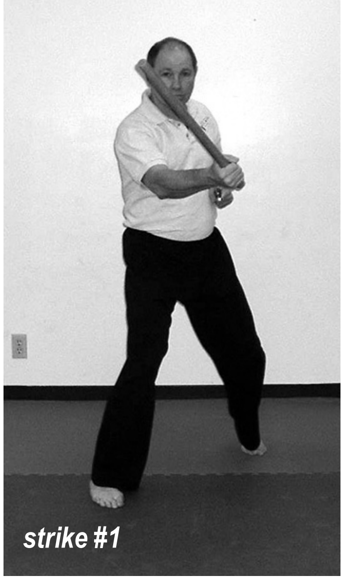


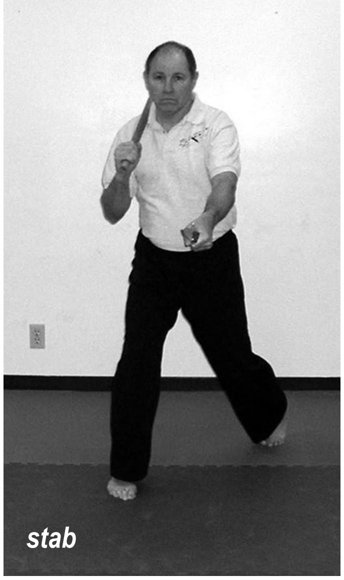

11. right #8 strike - left #5 stab

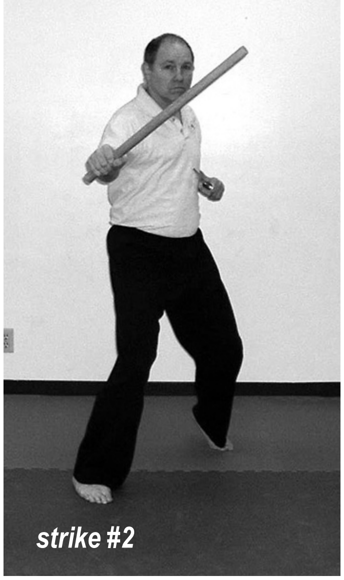


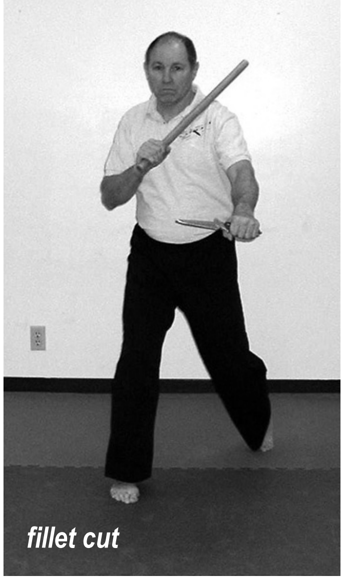

12. close the anyo

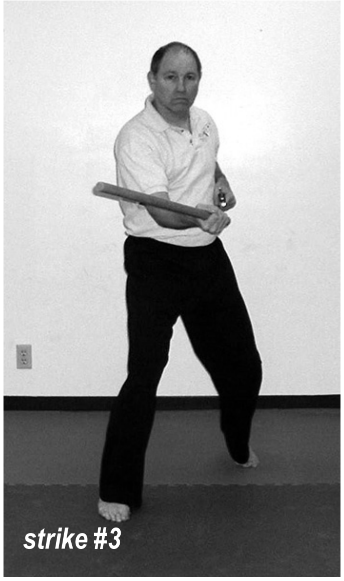
Baston Y Daga Coordination Drill #2. The next coordination drill for Baston y Daga is to use the daga as a follow up to each of the 12 basic strikes. On this first coordination drill there are no steps. The basic drill is strike - daga, strike - daga, etc. You can use any of the different types of ways to use a knife for your follow up.

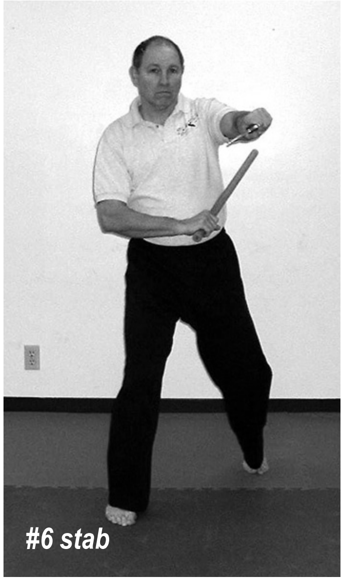

strike #1

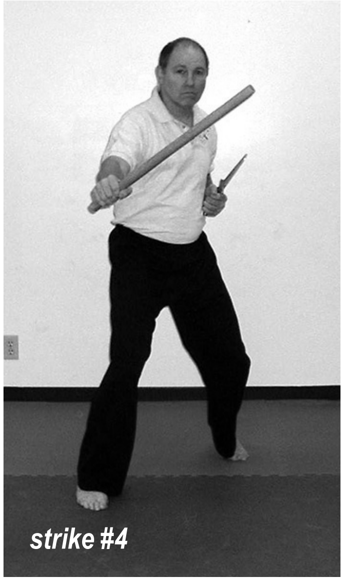

stab

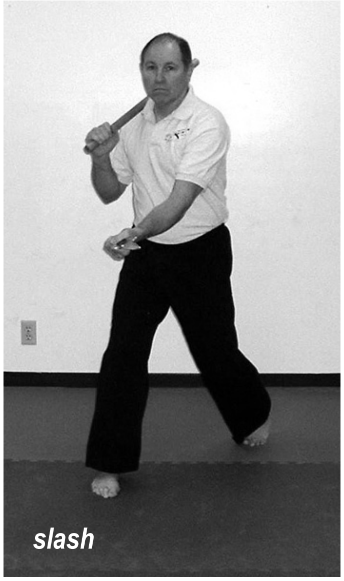

strike #2

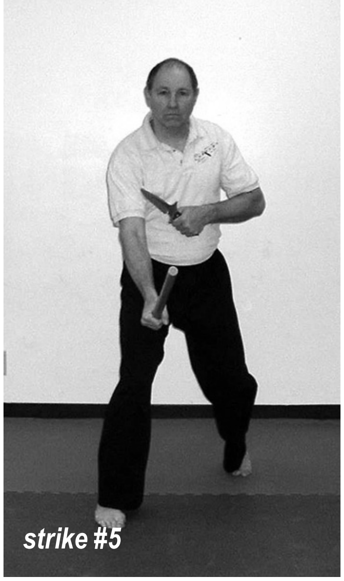

fillet cut

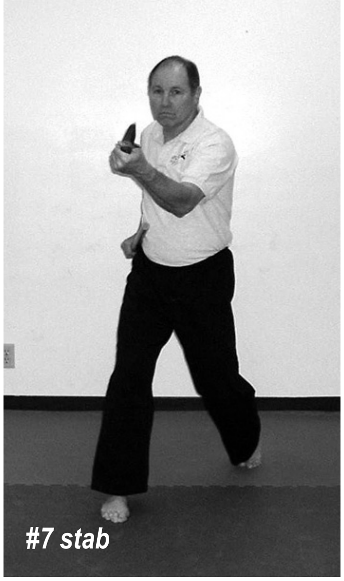

strike #3

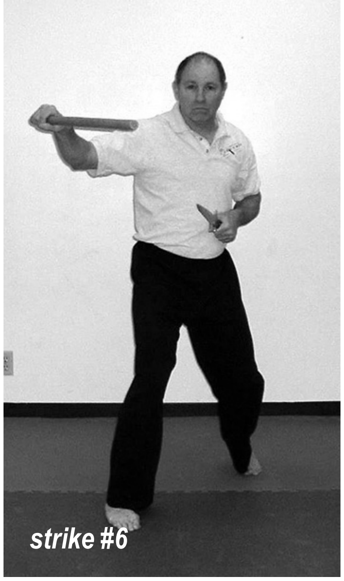

#6 stab

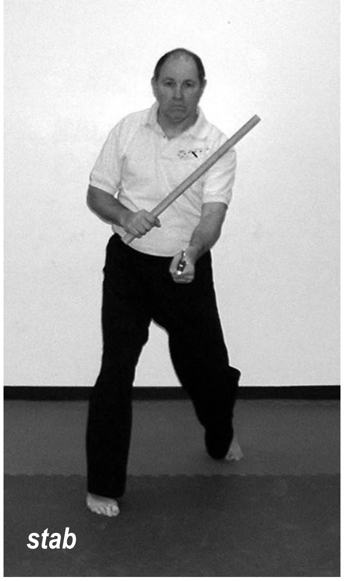

strike #4


slash

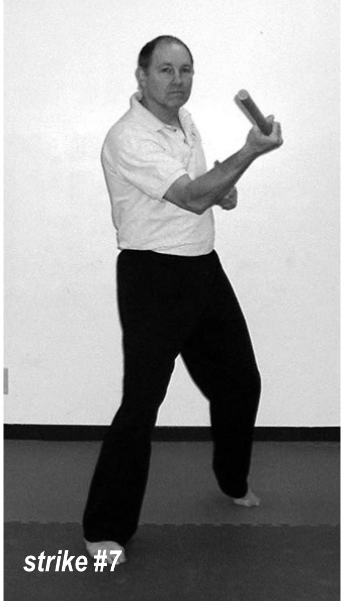

strike #5

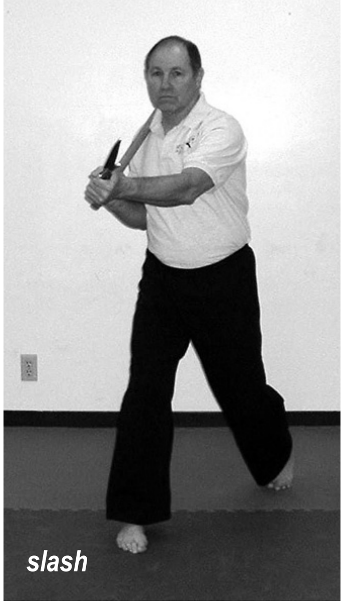

#7 stab

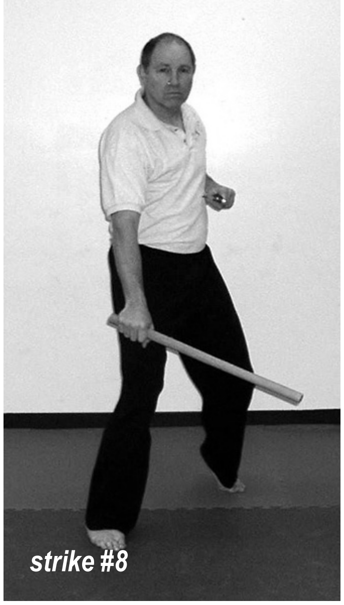

strike #6

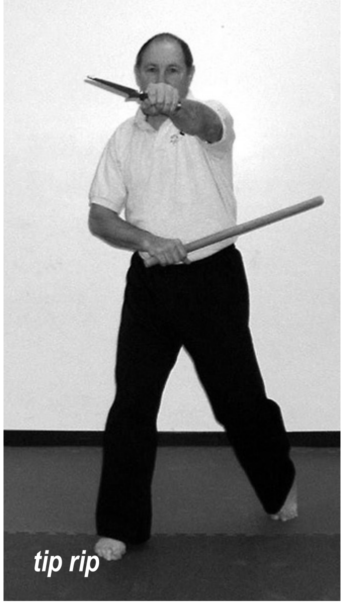

stab

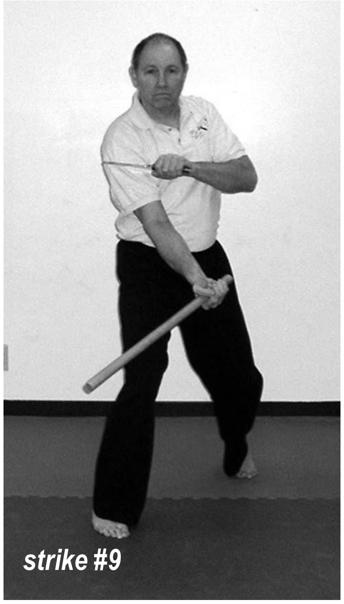
Baston y daga coordination drill #2 continued.

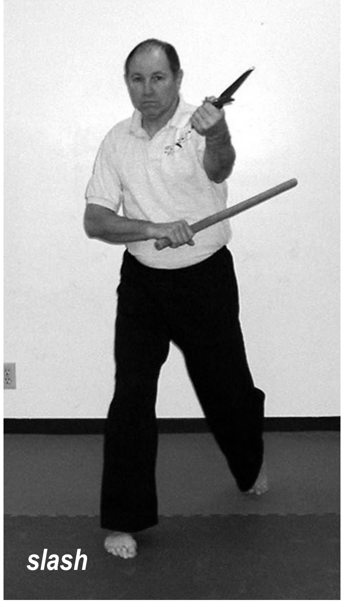

strike #7

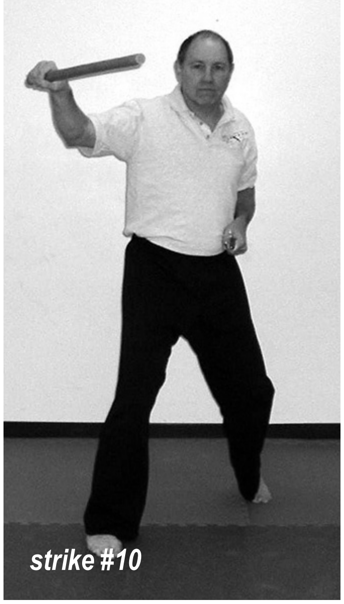

slash

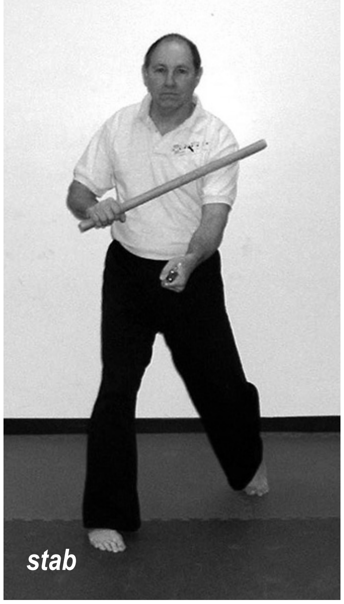

strike #8

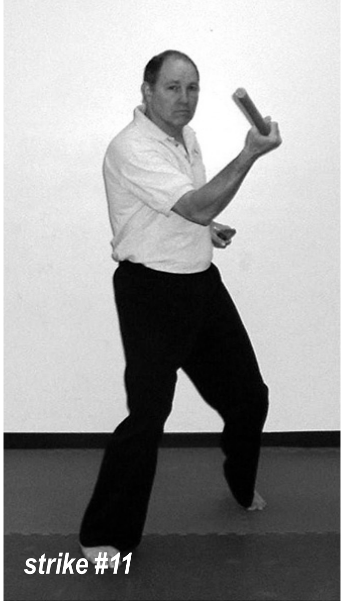

tip rip

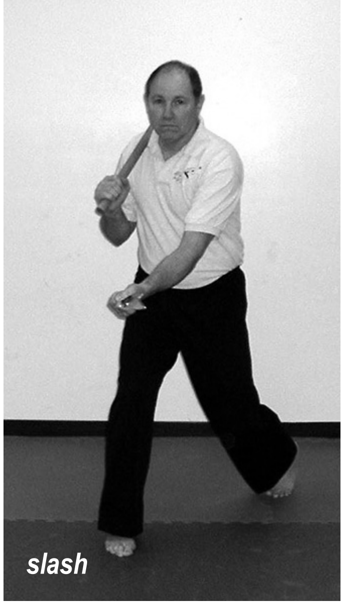

strike #9

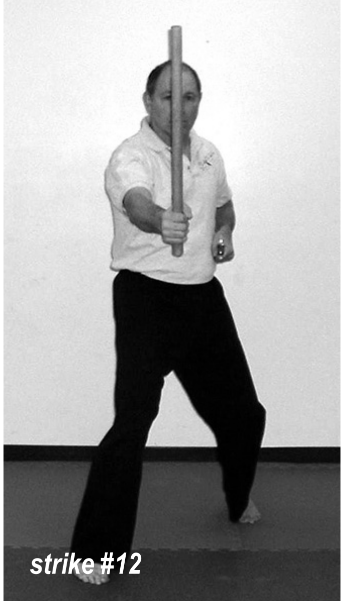

slash

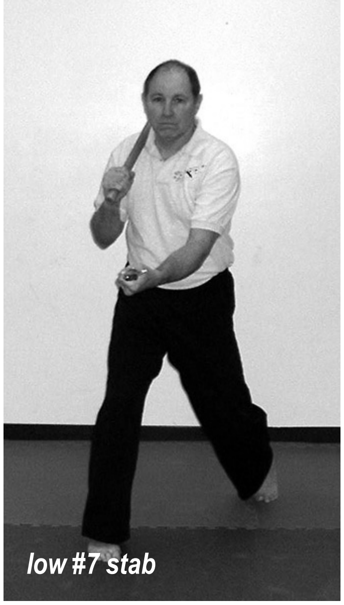

strike #10


stab


strike #11

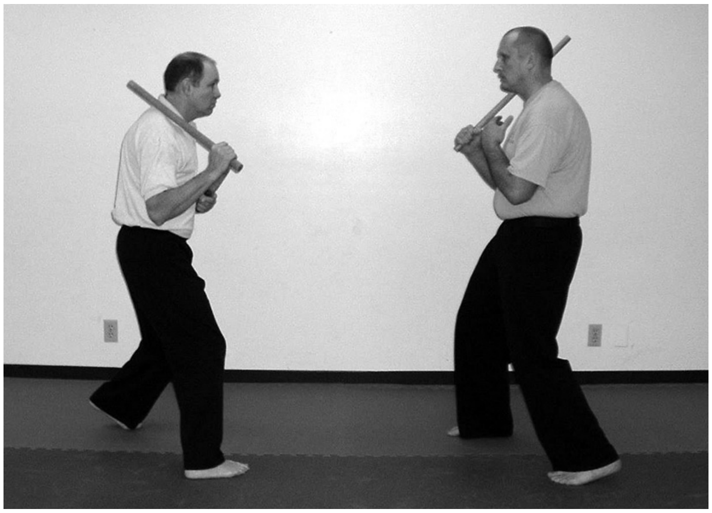

slash

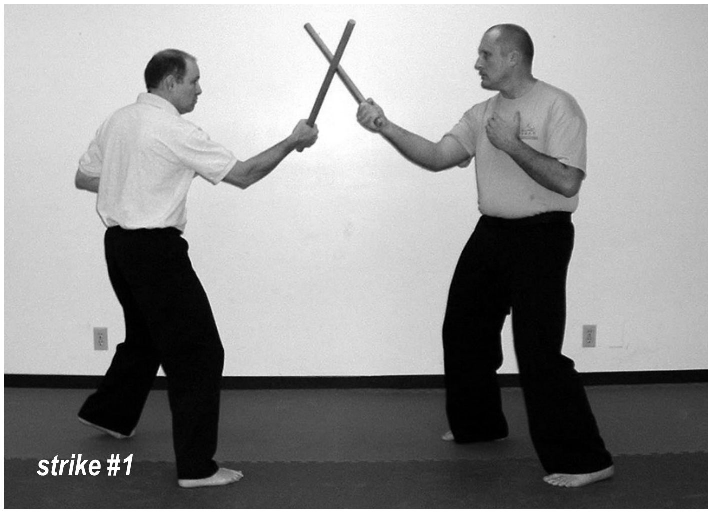

strike #12


low #7 stab

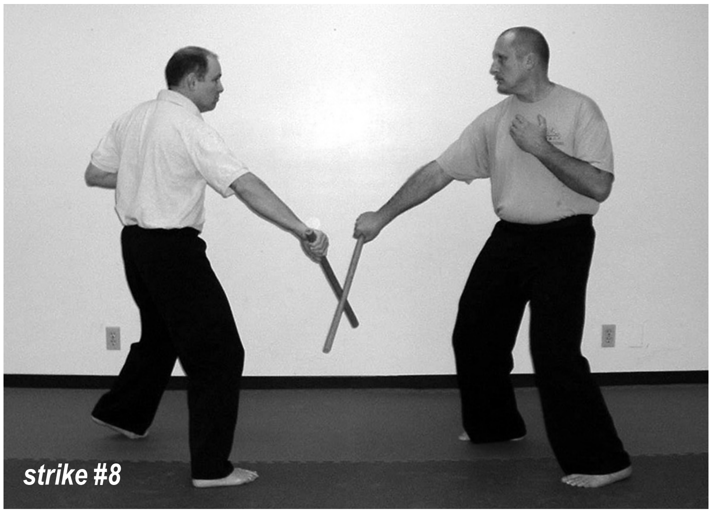
Baston Y Daga Coordination Drill #3. Baston y daga single sinawali.

The next coordination drill has to do with inserting a knife stab in the single sinawali sequence. The basic sequence of single sinawali (done with one stick) is 1 - 8 - 2 - 9. You can insert the stab in various places within the sequence. The first insertion is after the #8 strike. This is illustrated below.

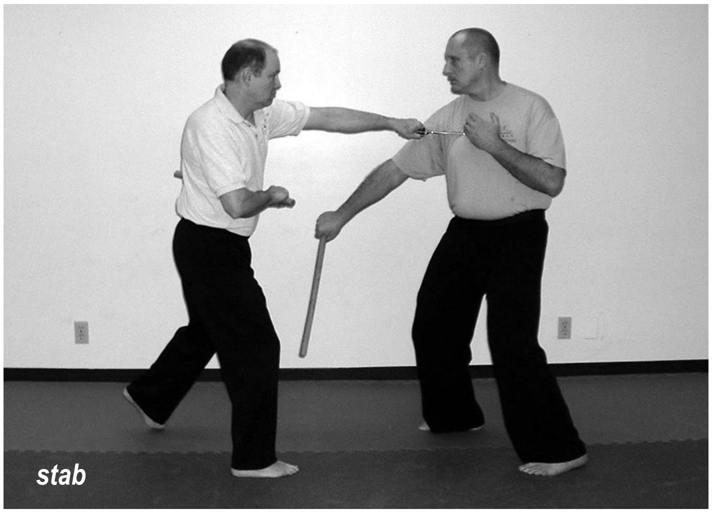




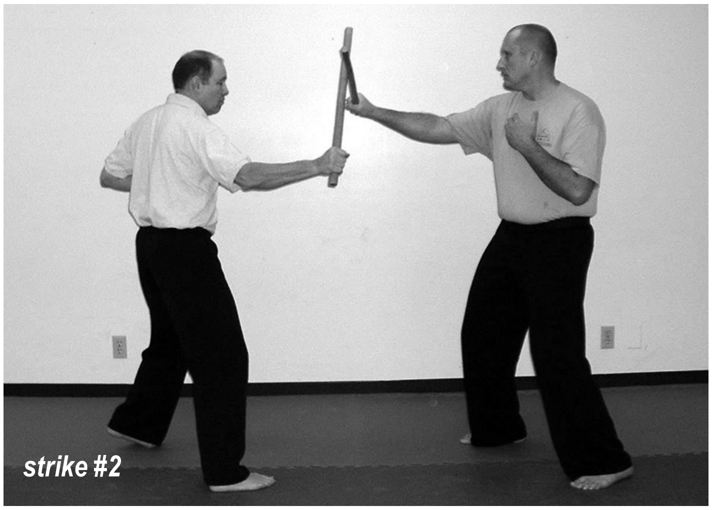
strike #1



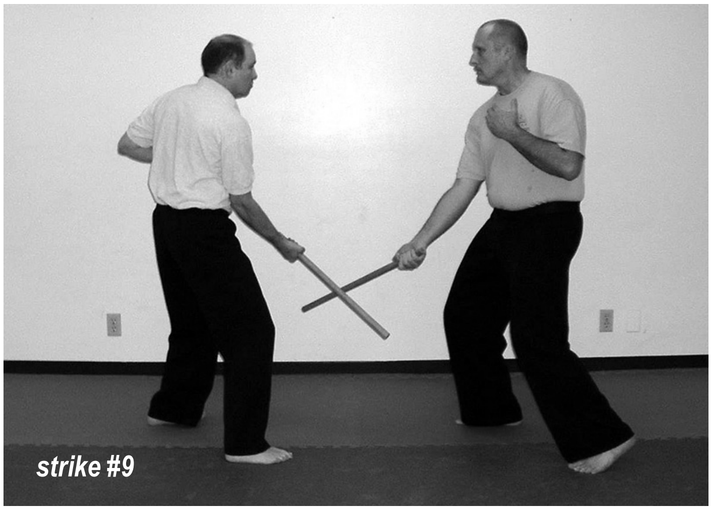
strike #8



stab

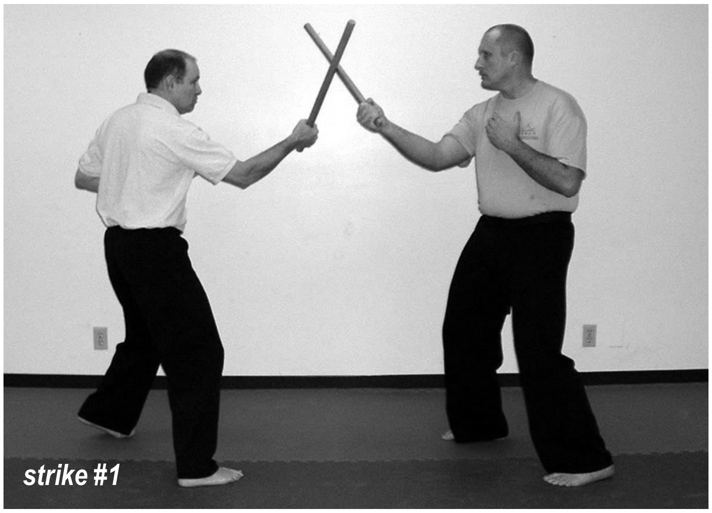


strike #2

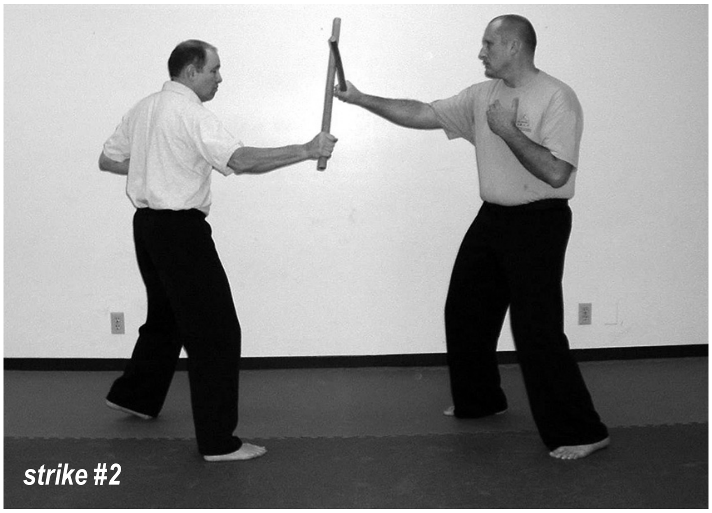


strike #9

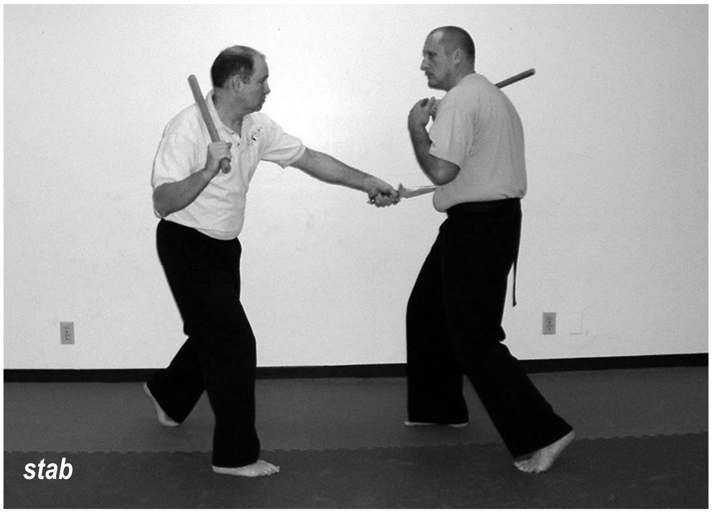
Baston Y Daga Coordination Drill #4. The next stab insertion is right after the #9 strike in the sequence.



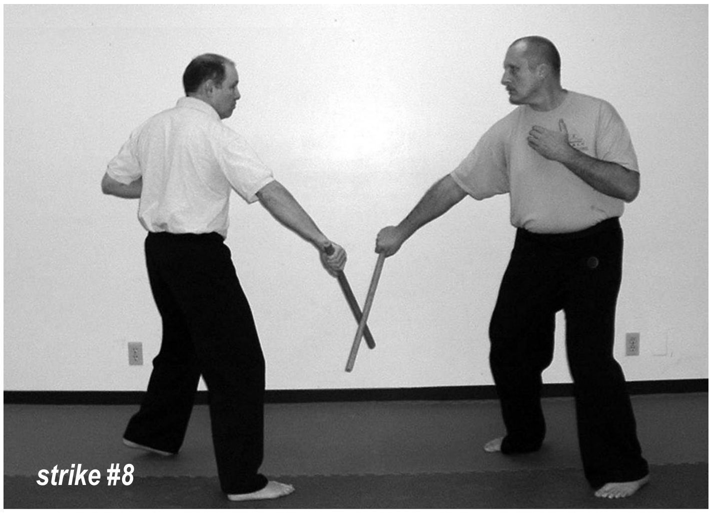
strike #1



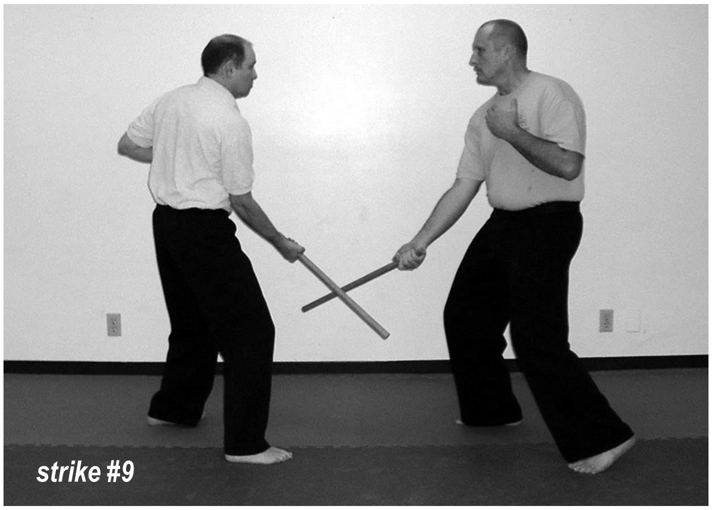
strike #2



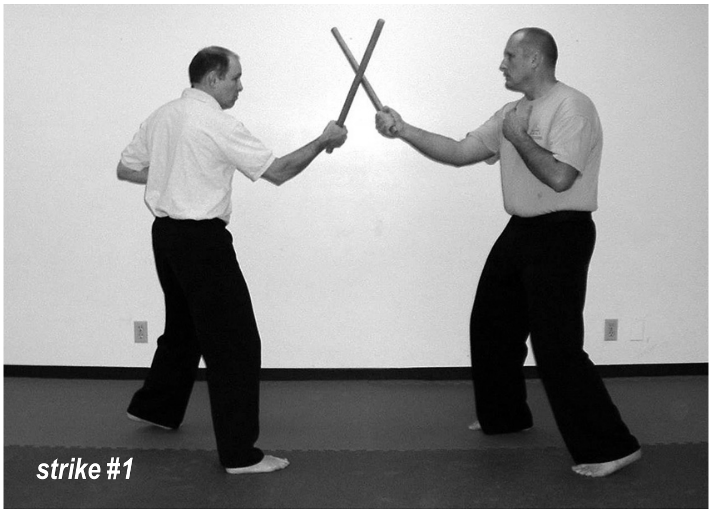
stab



strike #8

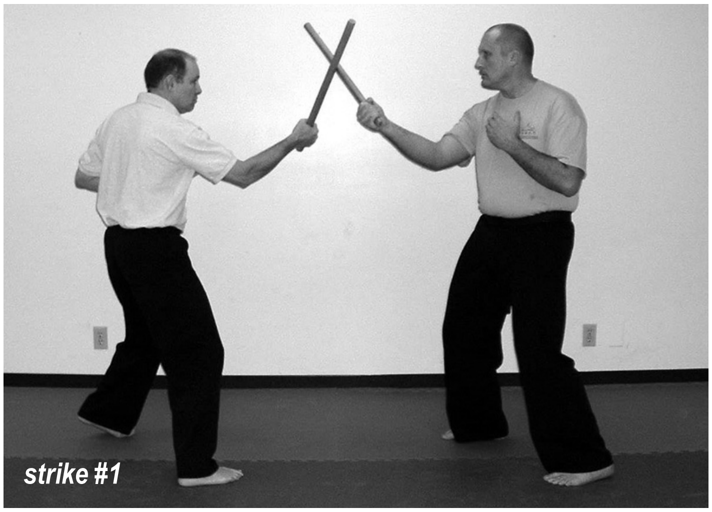


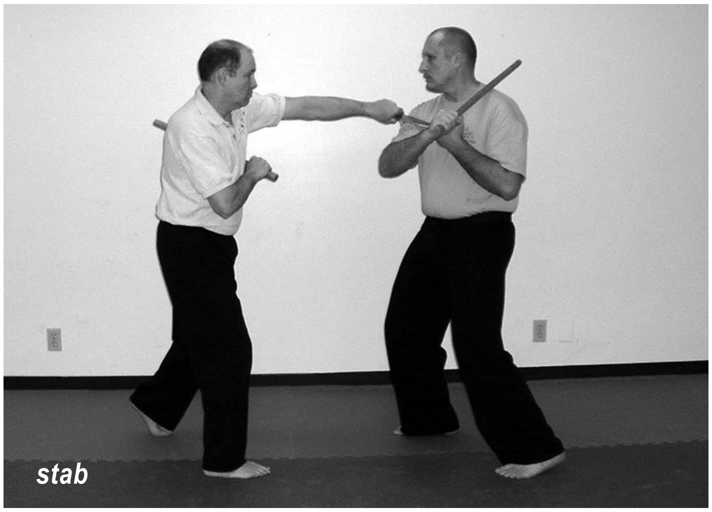
strike #9

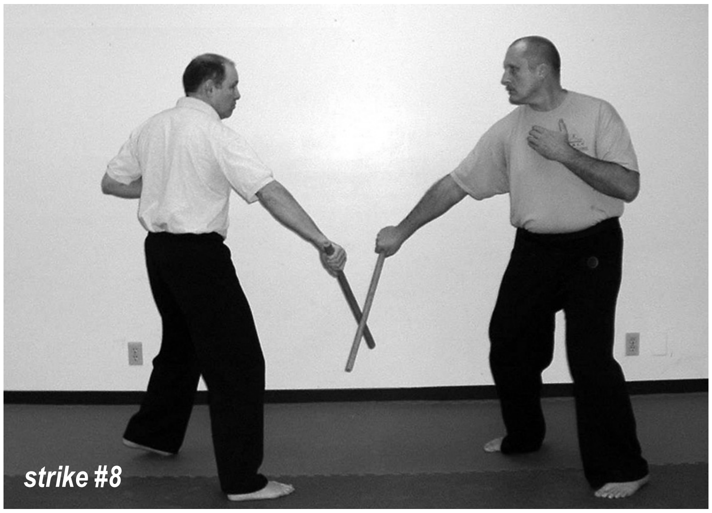


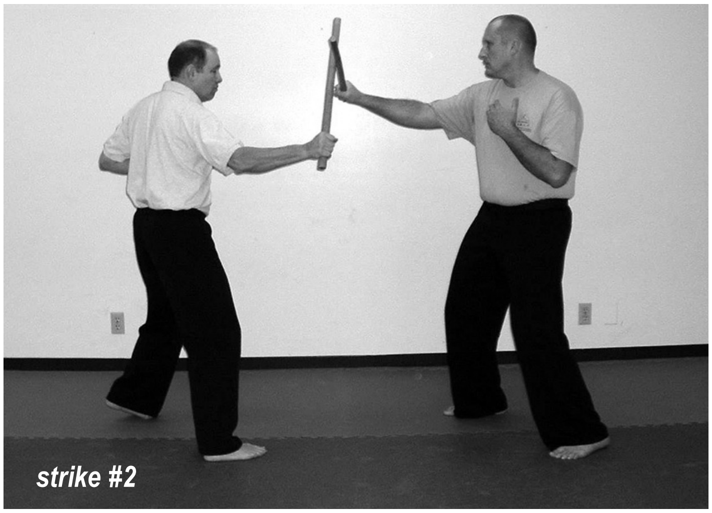
strike #1

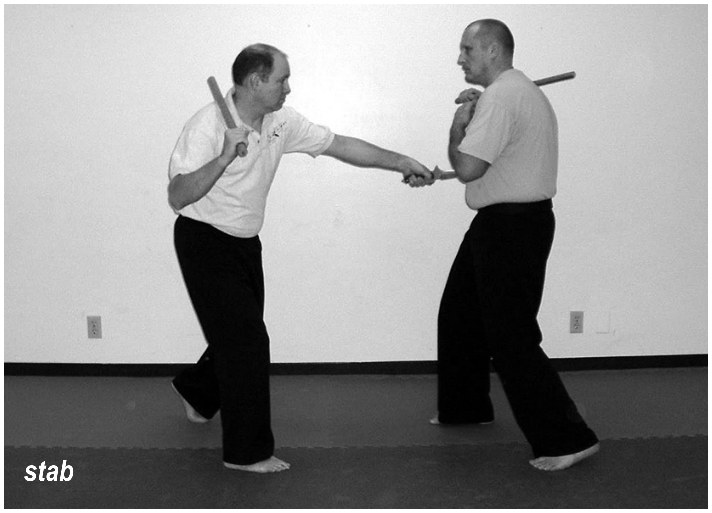
Baston Y Daga Coordination Drill #5. The last sequence is the insertion of a stab immediately after the highline (#1 or #2) strike.

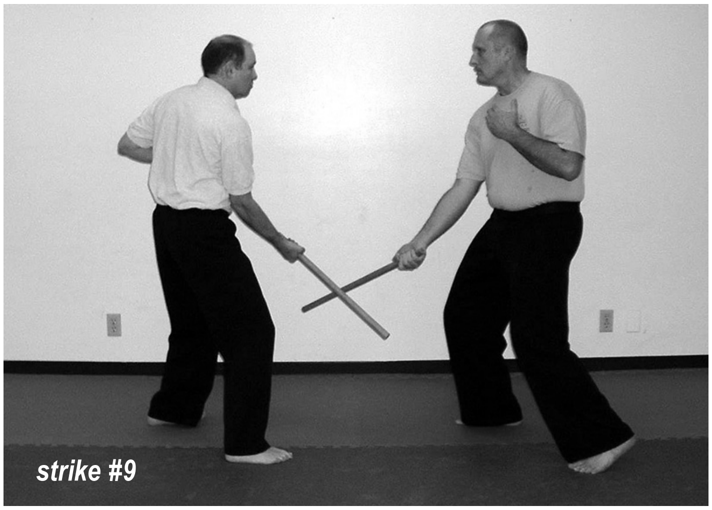

strike #1


stab


strike #8

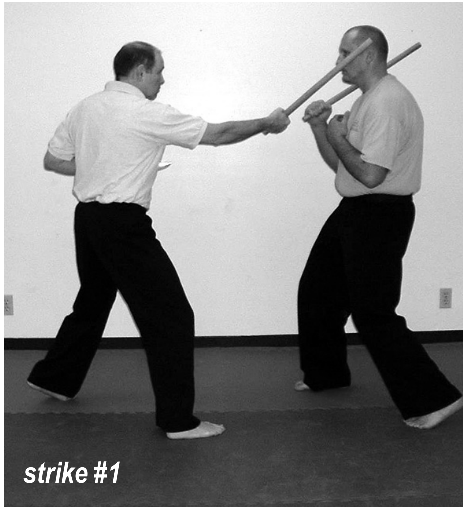

strike #2

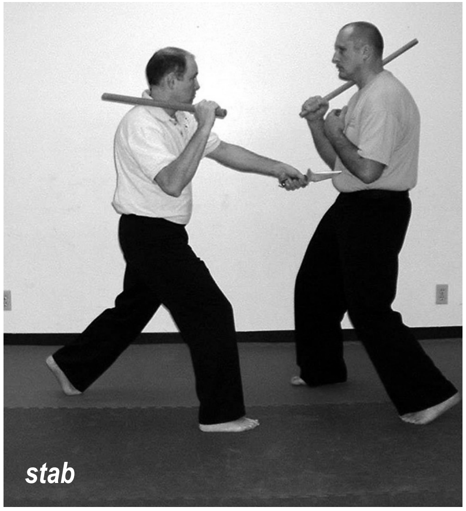

stab


strike #9

Baston Y Daga Coordination Drill #6 - Repetition

This particular drill sequence is what I call *repetition*. You deliver your cane strike, follow up with your daga move, and then repeat the same cane strike. As you are working with a longer and shorter weapon, this drill introduces footwork, both forward and backward, to accommodate the range of each weapon. As it is a coordination drill, the fact that you may be stepping into *the daga zone* is not taken into account at this time. It will be taken into account when we get into the combatic drills.


strike #1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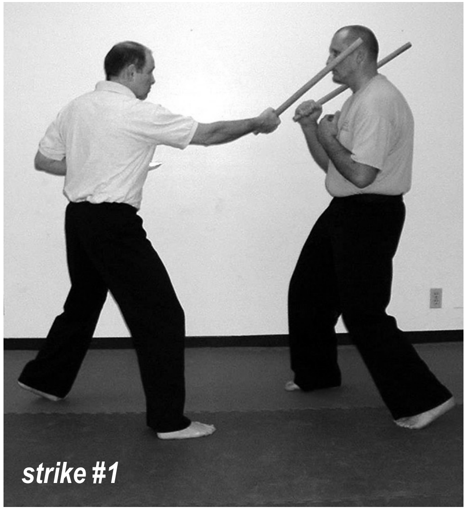
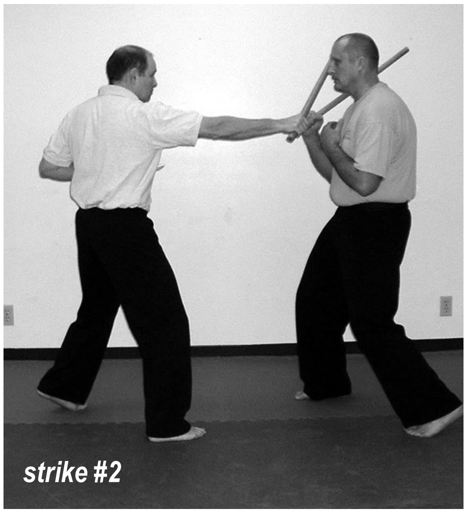
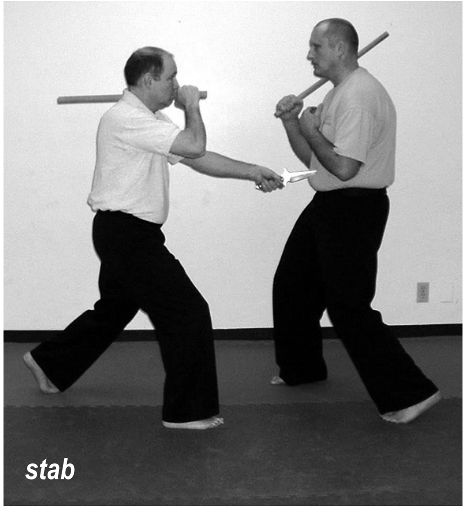

strike #1


strike #2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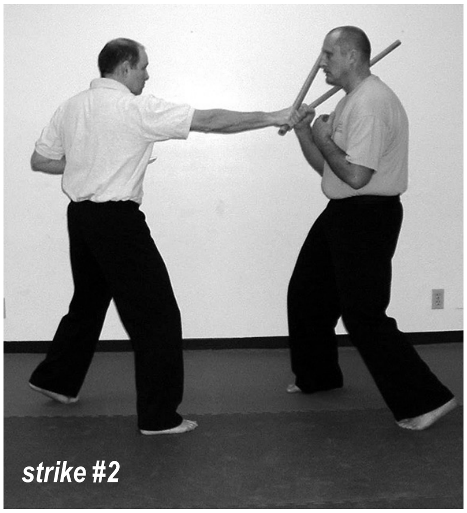
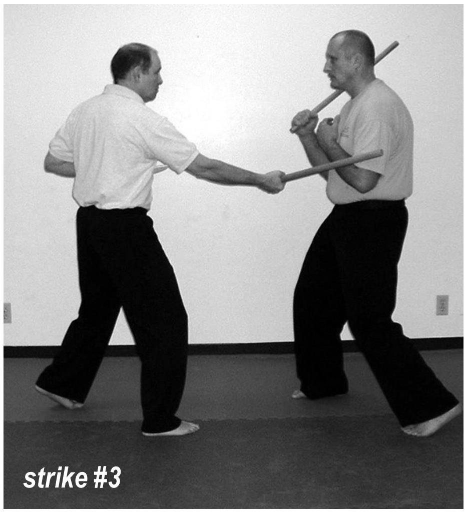
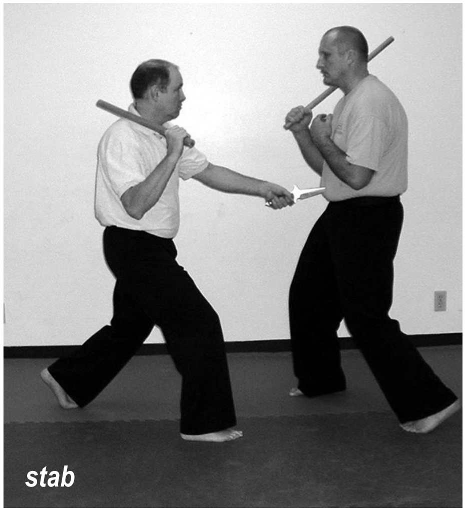

strike #2


strike #3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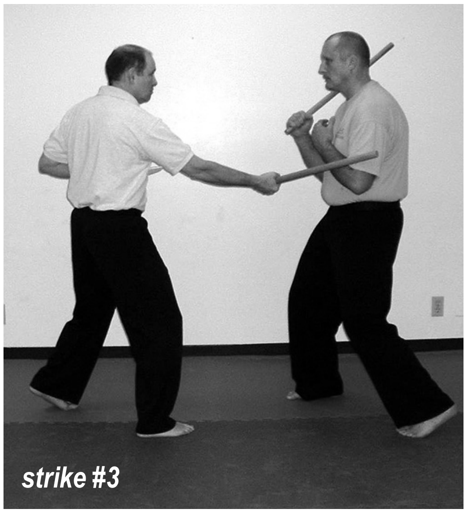
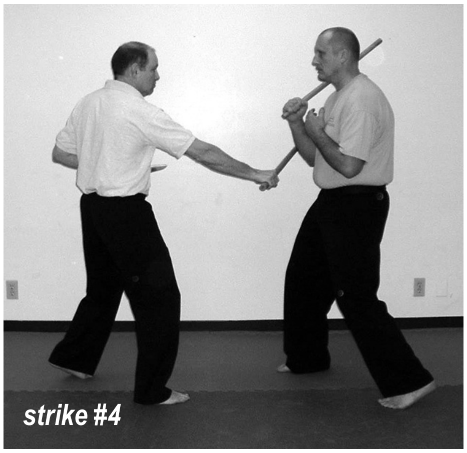
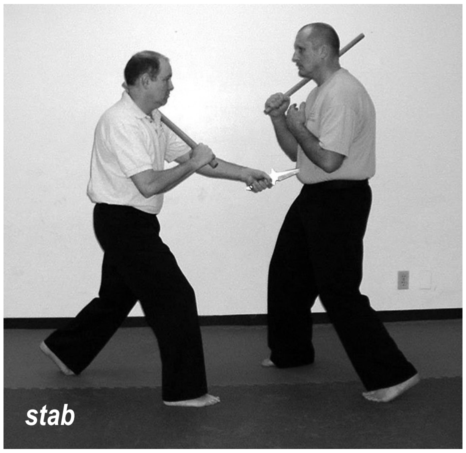

strike #3

Baston y daga coordination drill #6 - Repetition continued.


strike #4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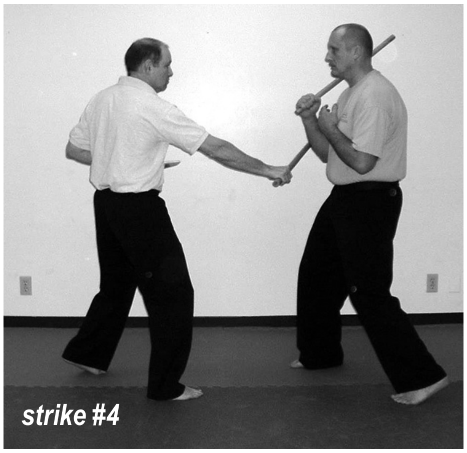
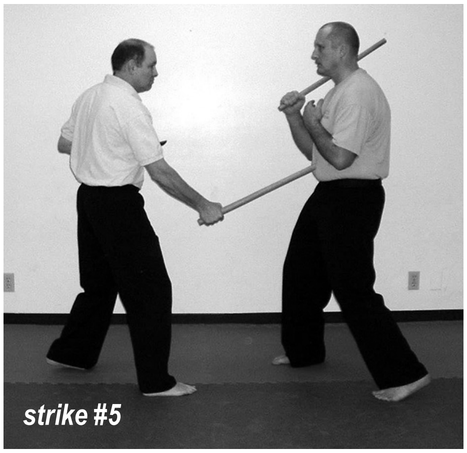
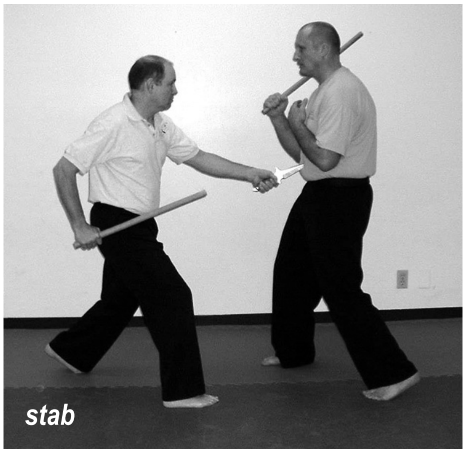
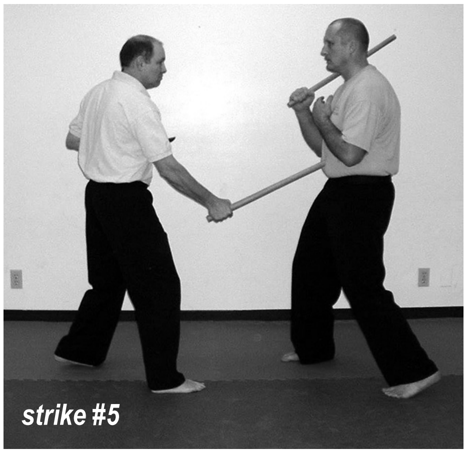

strike #4


strike #5


stab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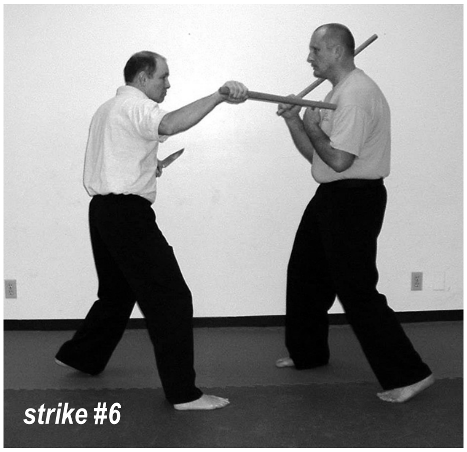
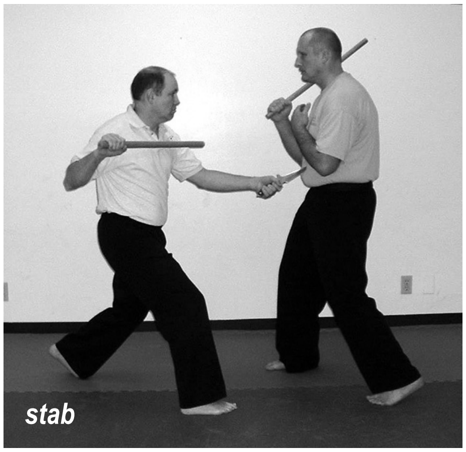

strike #6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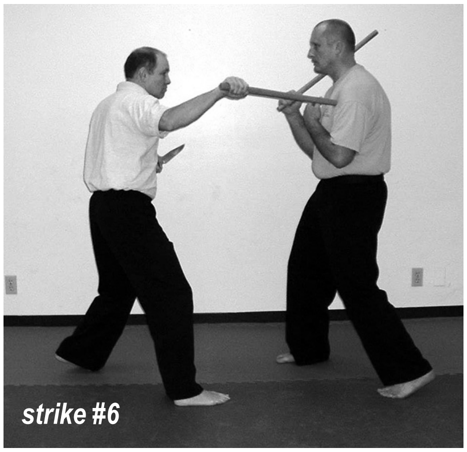
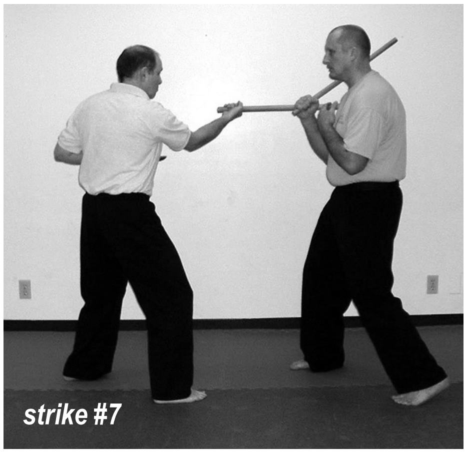
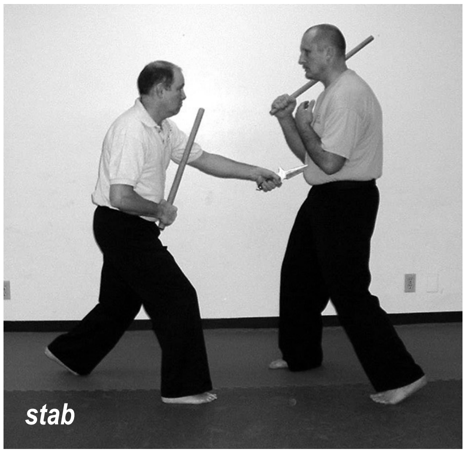
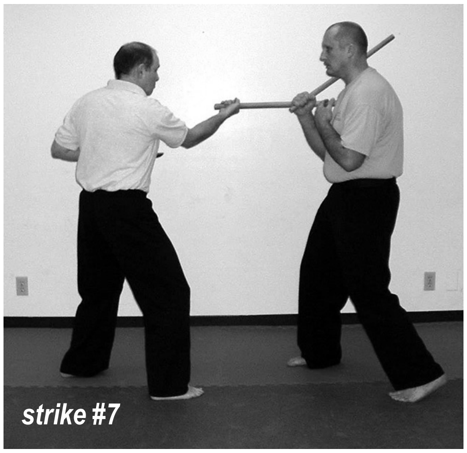
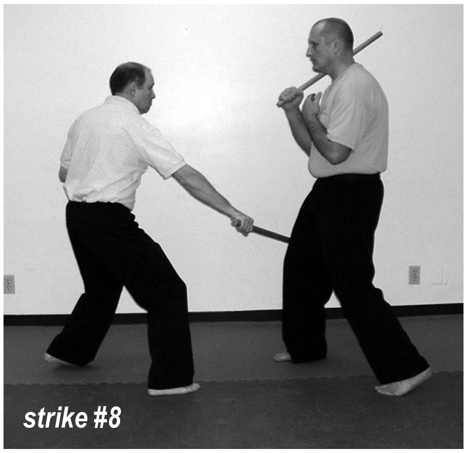

strike #6

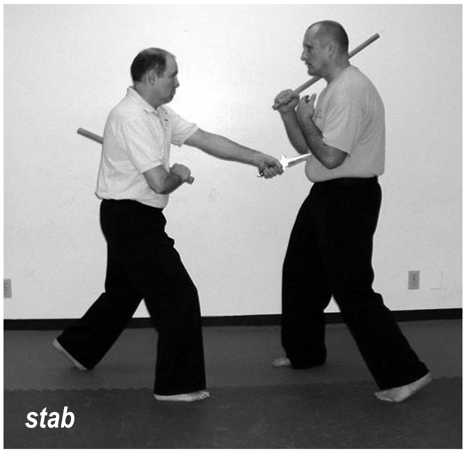

strike #7


stab


strike #7

Baston y daga coordination drill #6 - Repetition continued.


strike #8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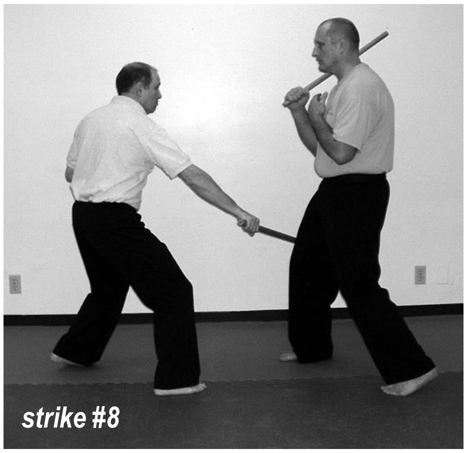
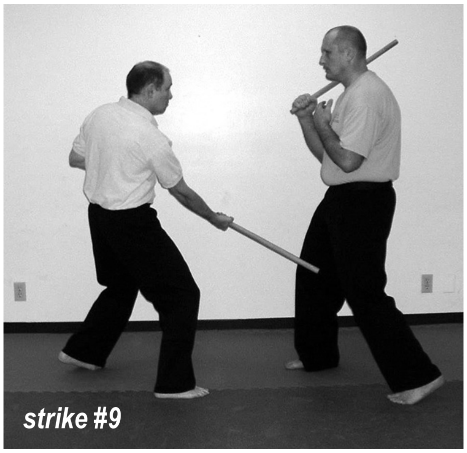
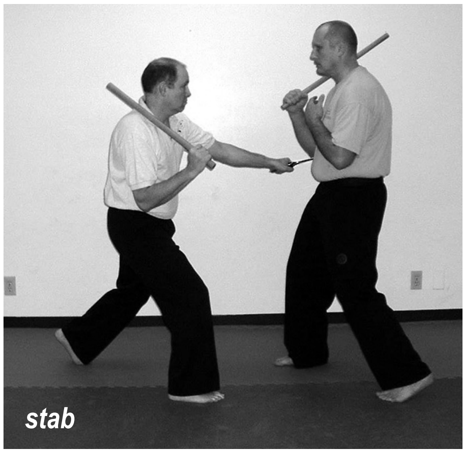
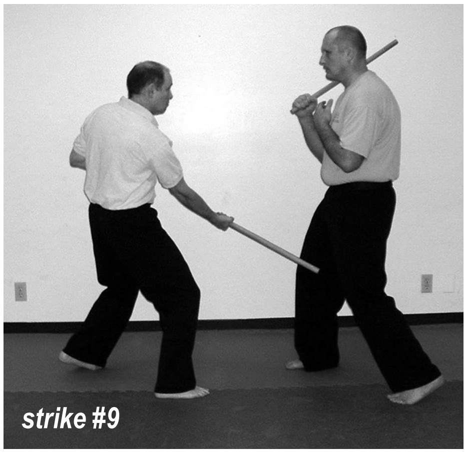
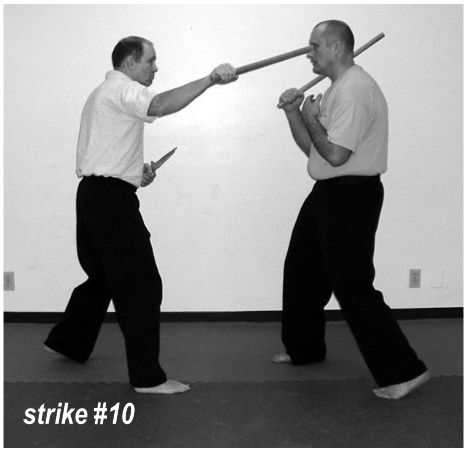
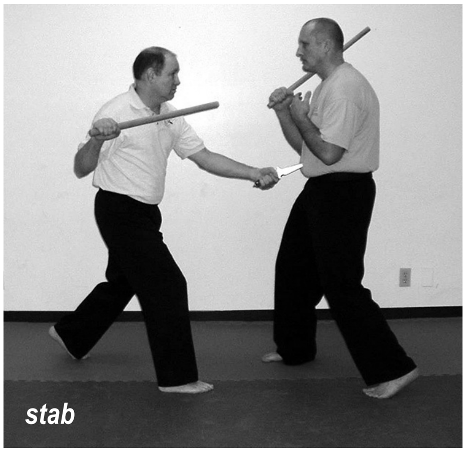

strike #8

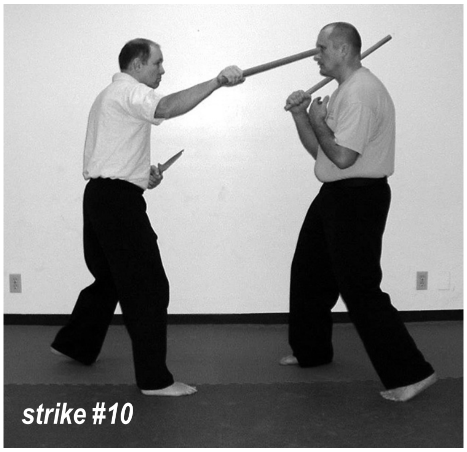

strike #9

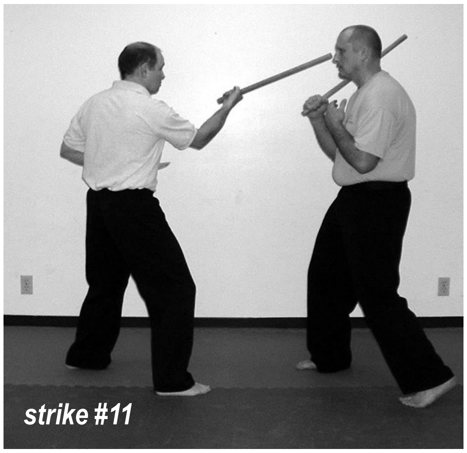

stab

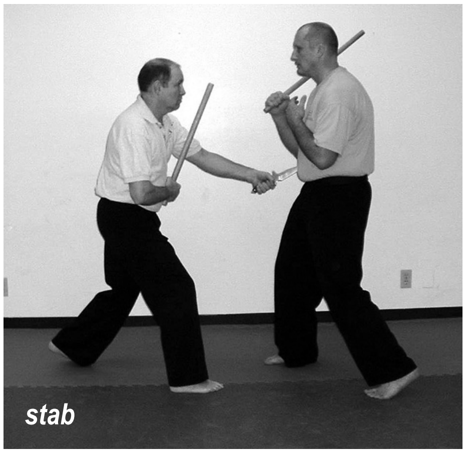

strike #9


strike #10


stab


strike #10


strike #11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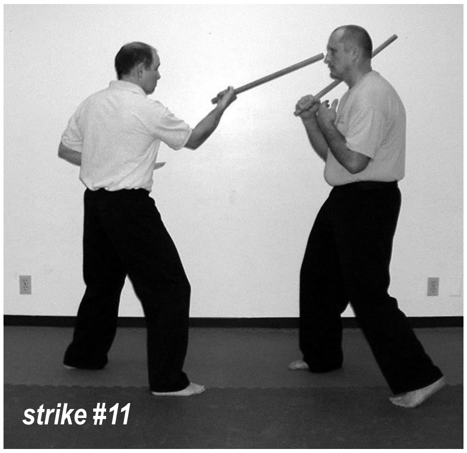
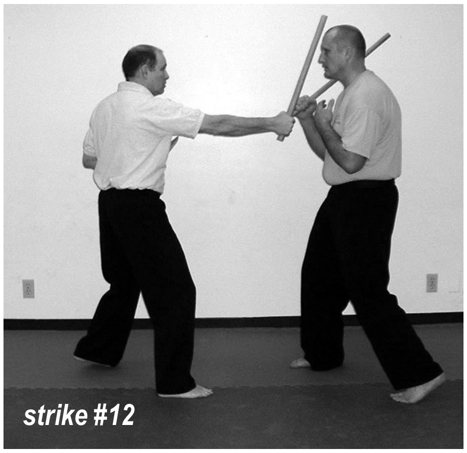
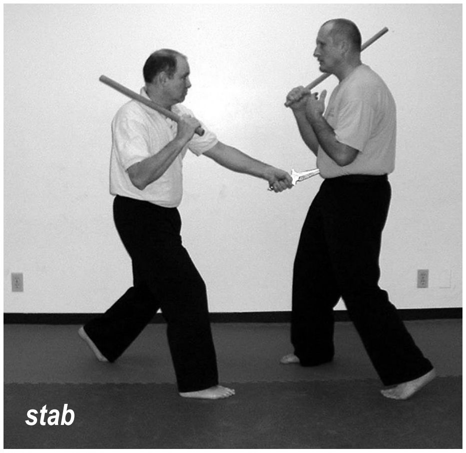

strike #11

Baston y daga coordination drill #6 - Repetition continued.


strike #12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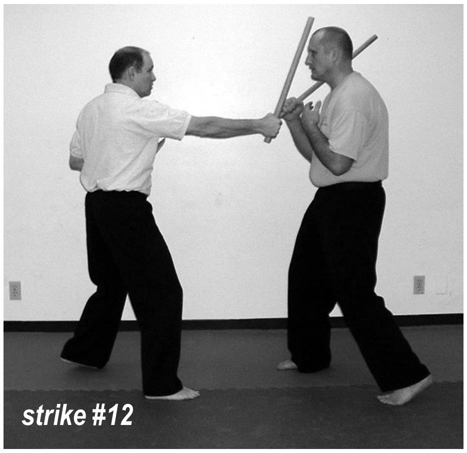
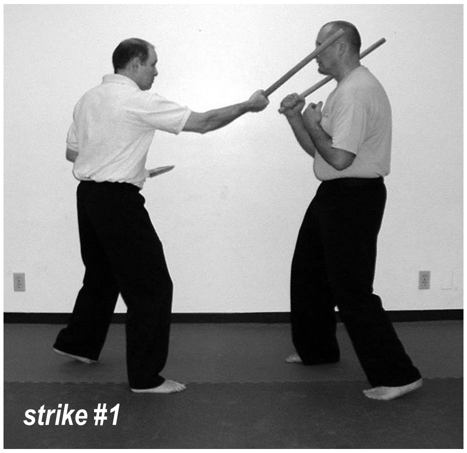
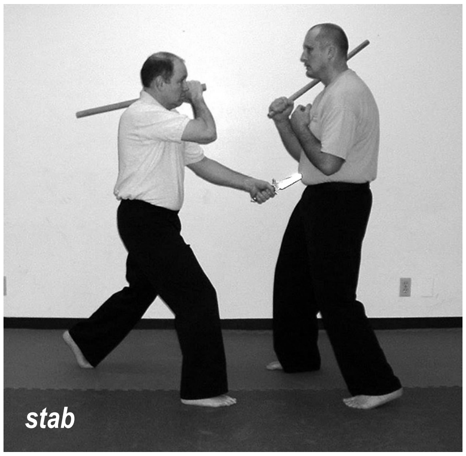

strike #12

Baston Y Daga Coordination Drill #7 - Progression

The next is a variation of this drill is what I call *progression.* The sequencing of this drill is to do your initial strike, then the knife action, and then the next cane strike in sequence. It is strike #1 - knife - strike #2, strike #2 - knife - strike #3, and so forth.


strike #1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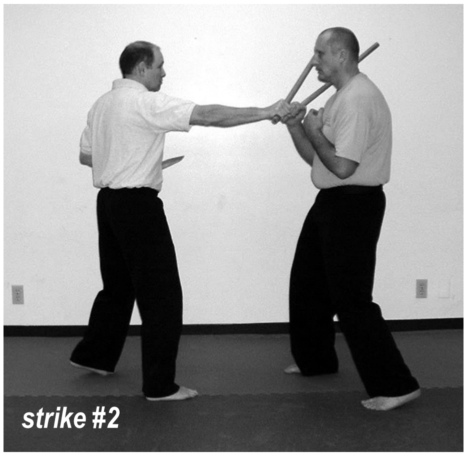
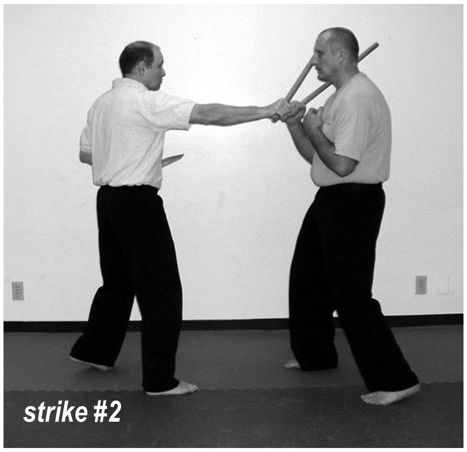
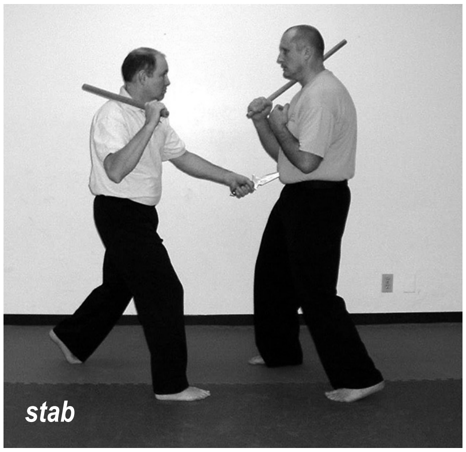
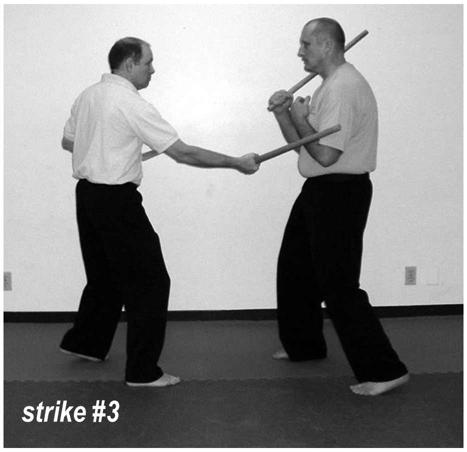
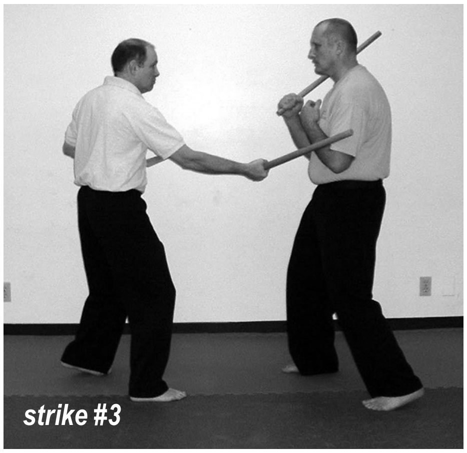

strike #2

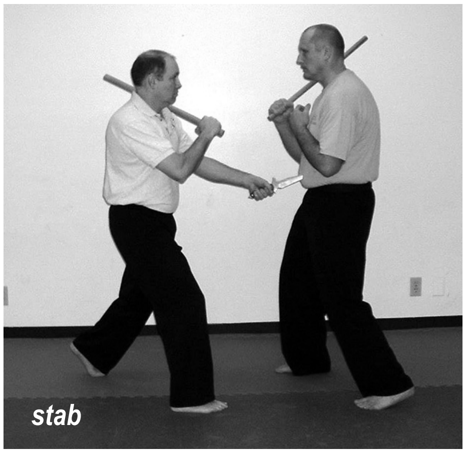

strike #2


stab


strike #3

Baston y daga coordination drill #7 - Progression continued


strike #3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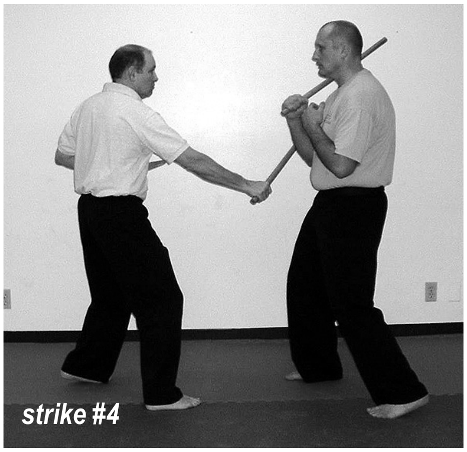
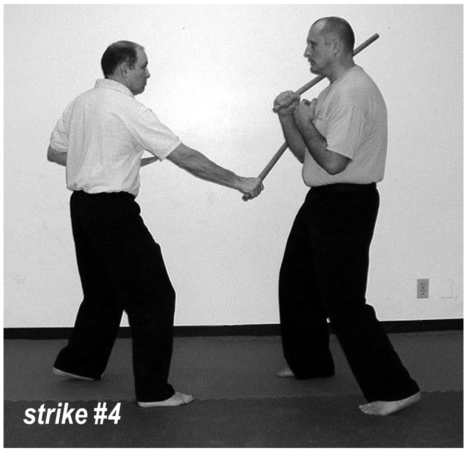
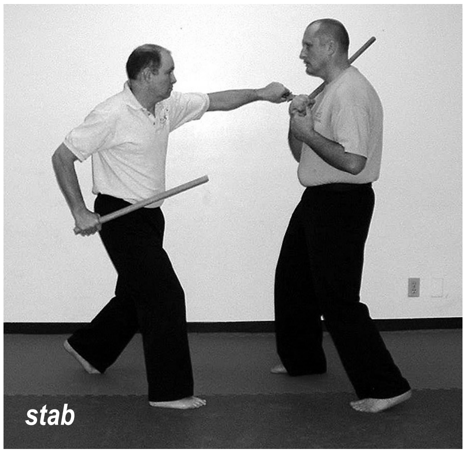

strike #4


strike #4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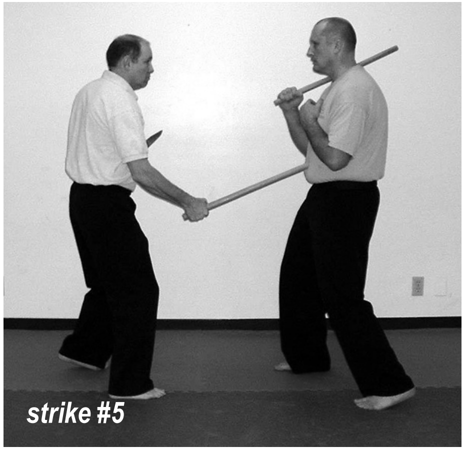
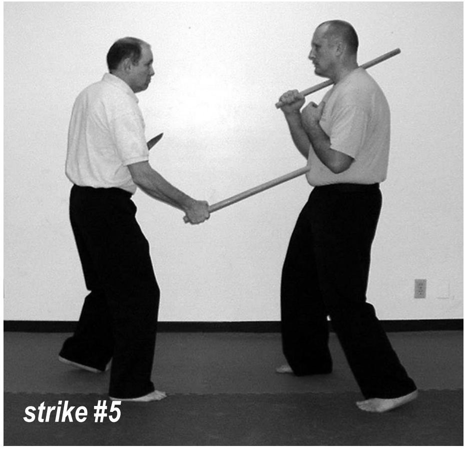
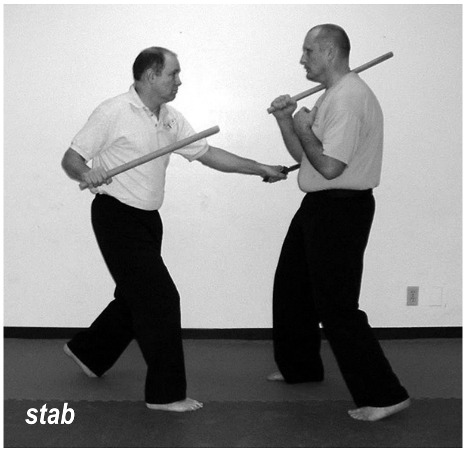

strike #5


strike #5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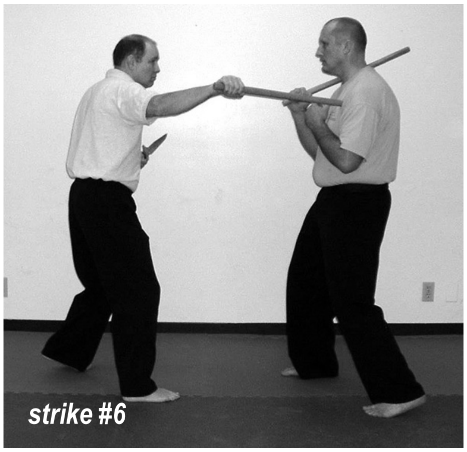
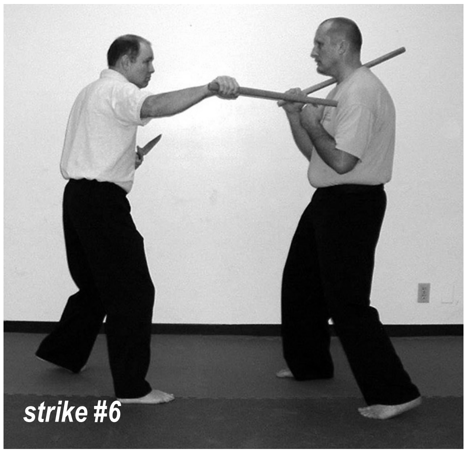
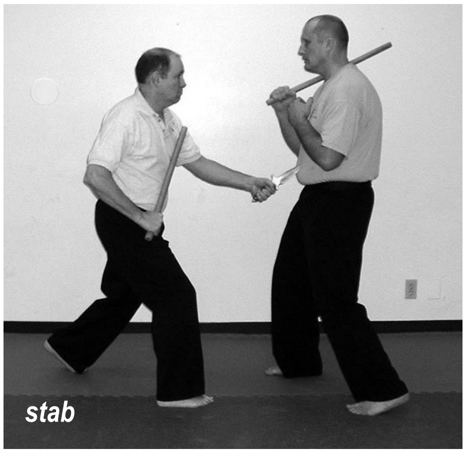

strike #6


strike #6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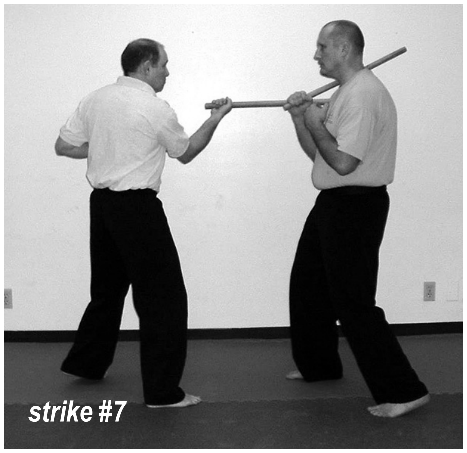
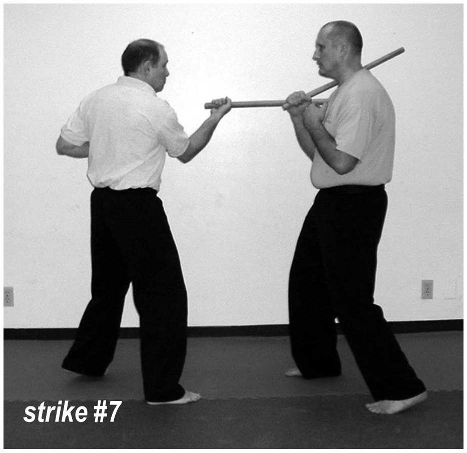
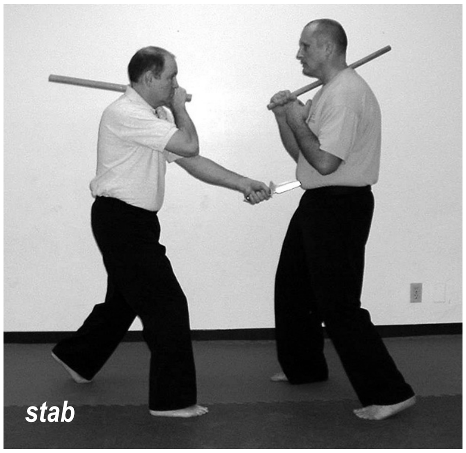

strike #7

Baston y daga coordination drill #7 - Progression continued


strike #7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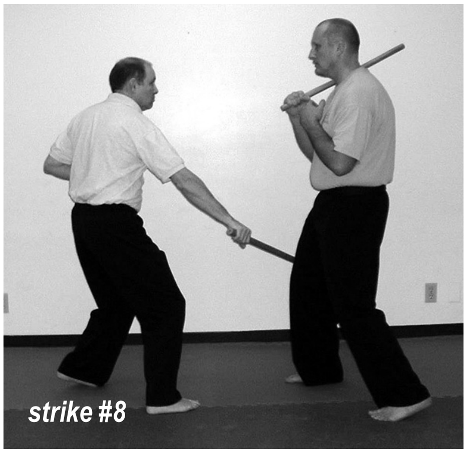
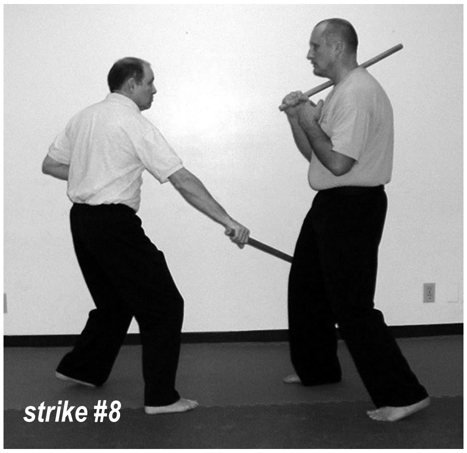
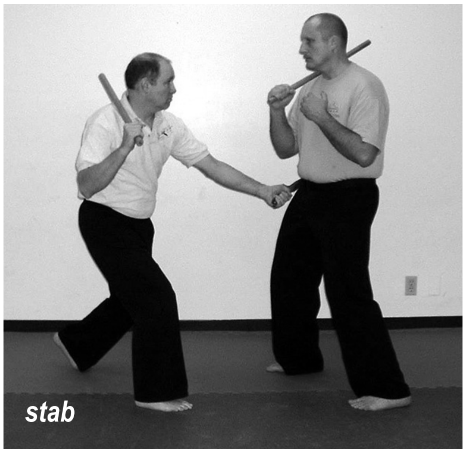

strike #8


strike #8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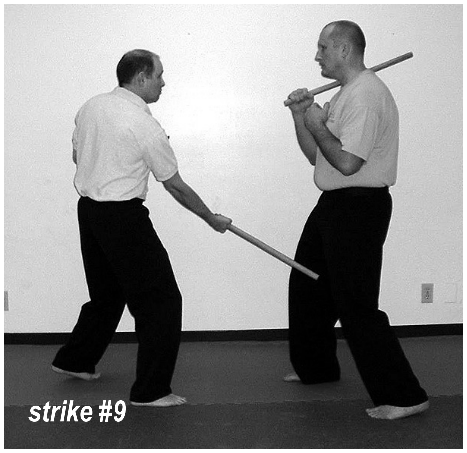
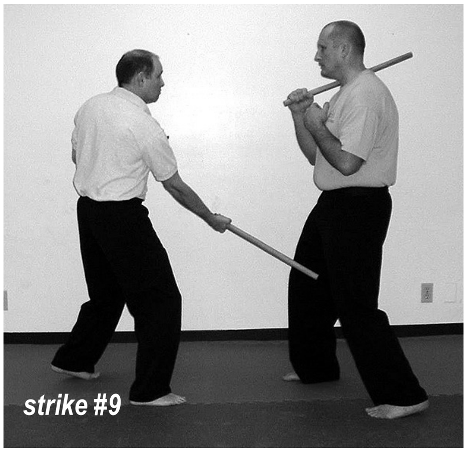
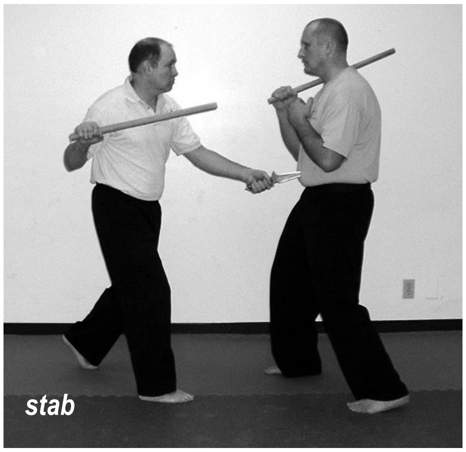

strike #9


strike #9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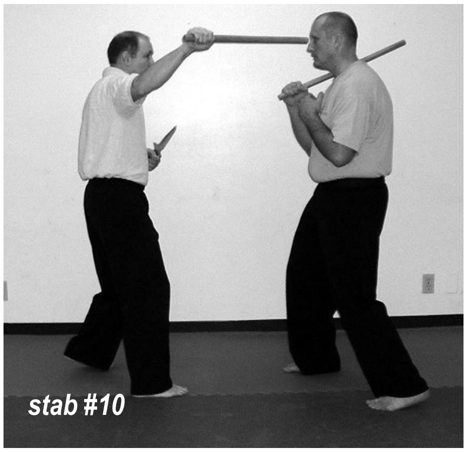
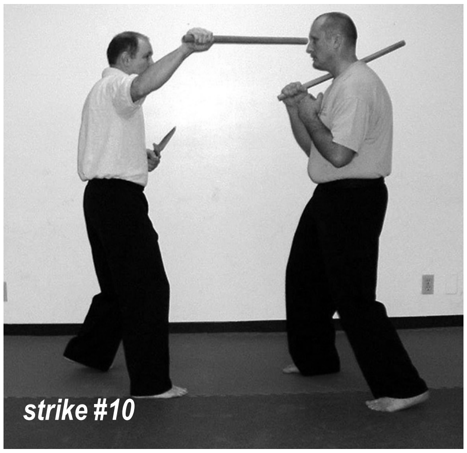
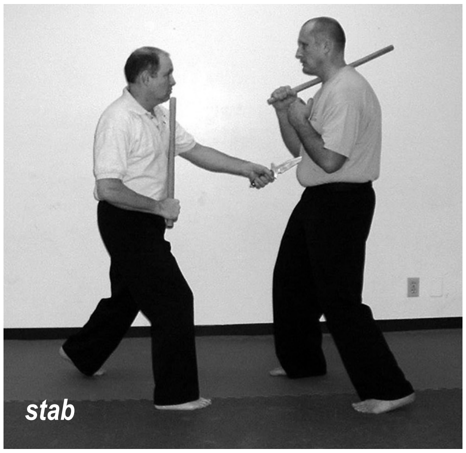

stab #10


strike #10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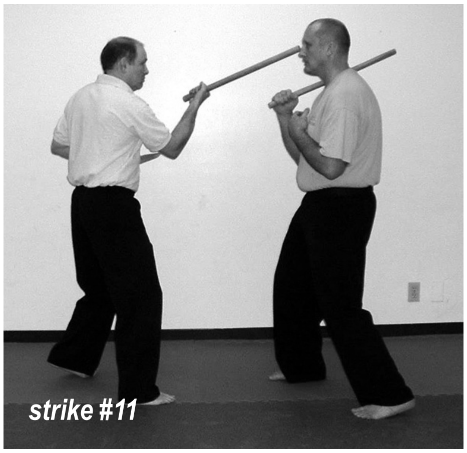
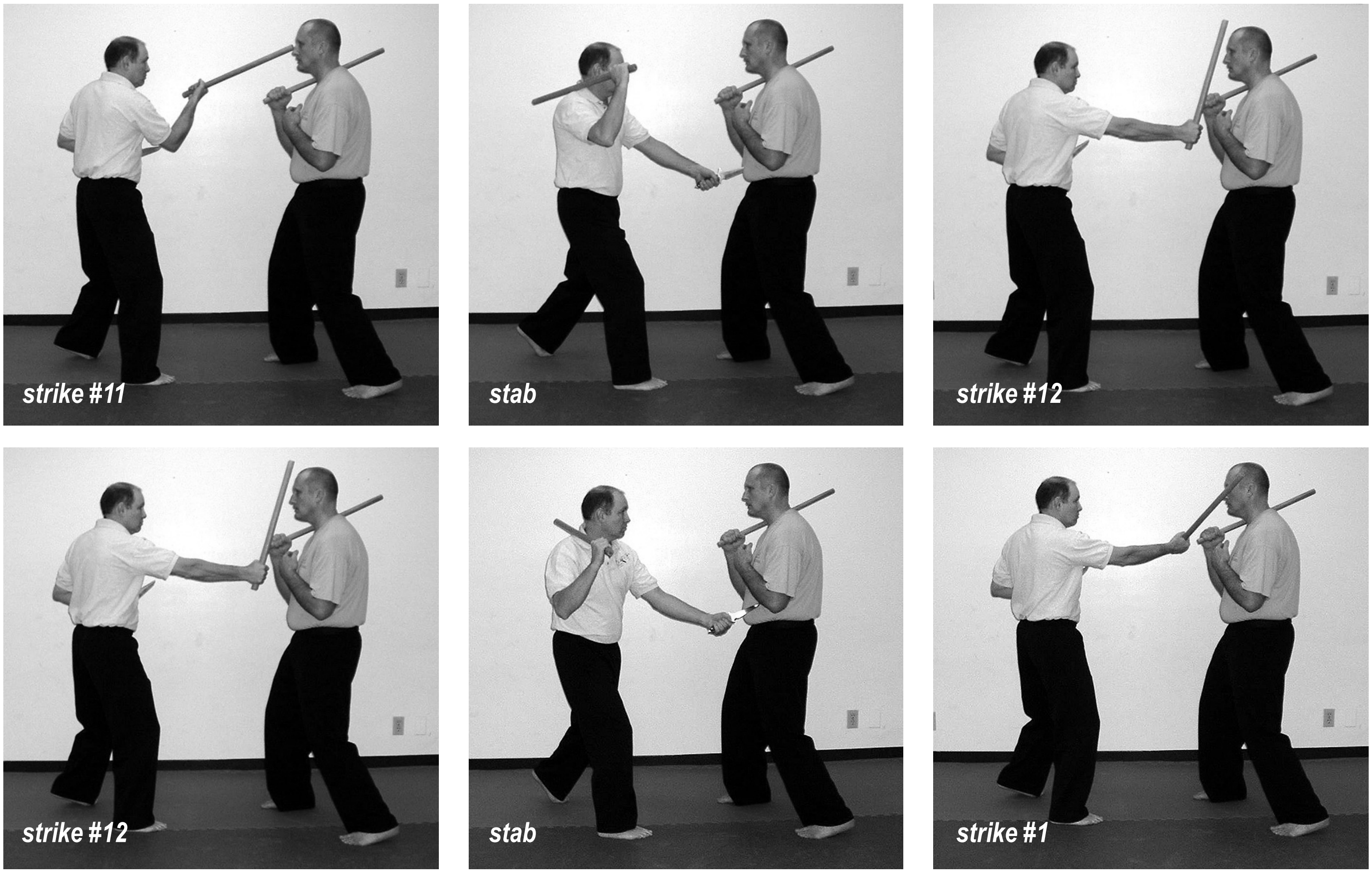
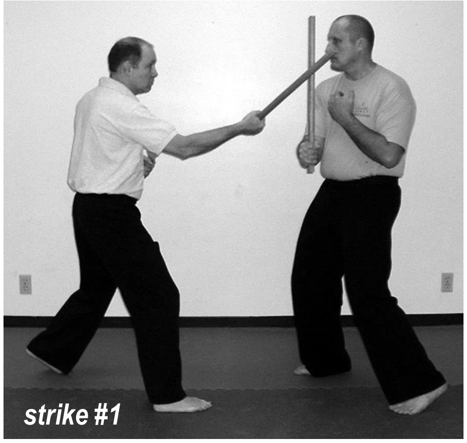

strike #11

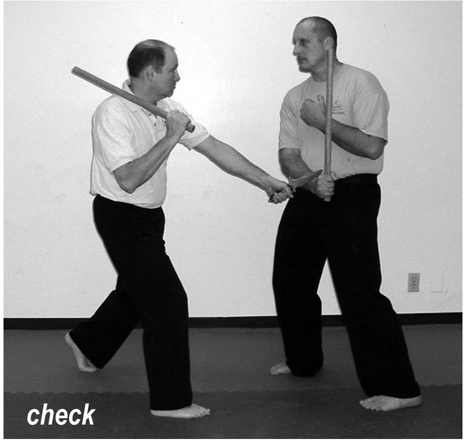
Baston y daga coordination drill #7 - Progression continued

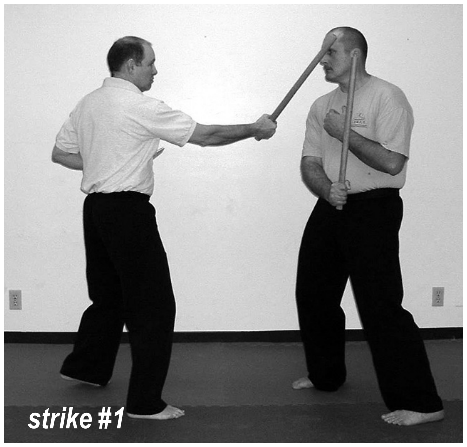

strike #11
stab
strike #12
strike #12
stab
strike #1

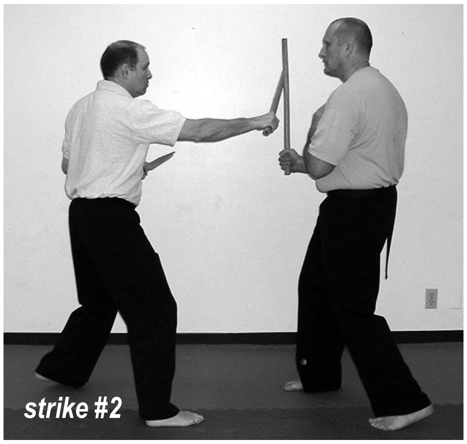
Prof. Dan Anderson teaching espada y daga at a seminar in Alma, Michigan, January 2006. Photo courtesy of Brian VanCise.

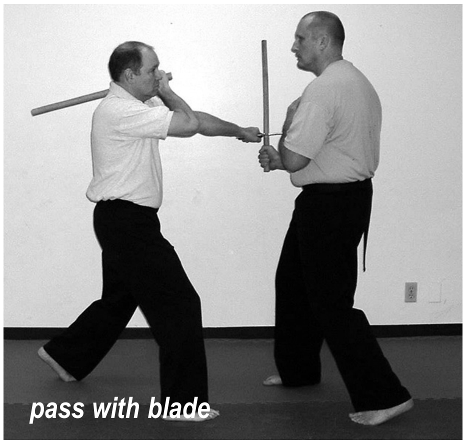
Baston Y Daga Coordination Drill #8 - The next coordination drill develops using your daga hand as an offensive check/cut as your forward your attack. I use this in both the repetition and progression modes. For the sake of brevity I only show strikes 1-4 in the examples. This page shows this drill using the repetition format.

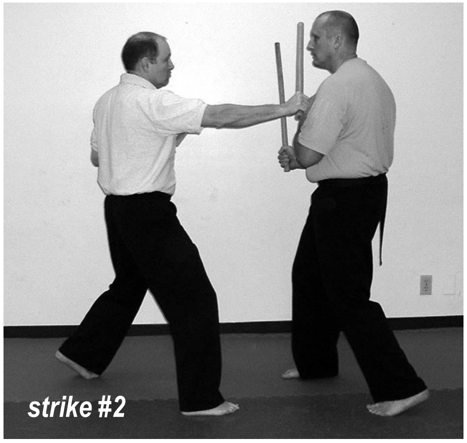

strike #1

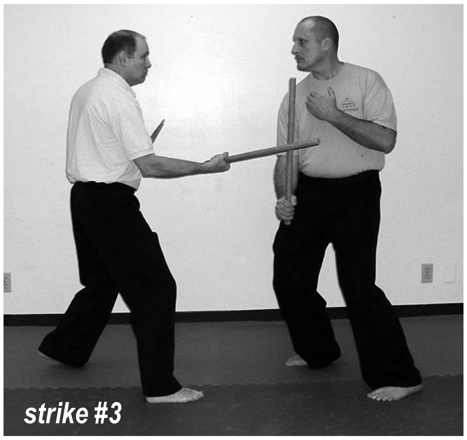

check

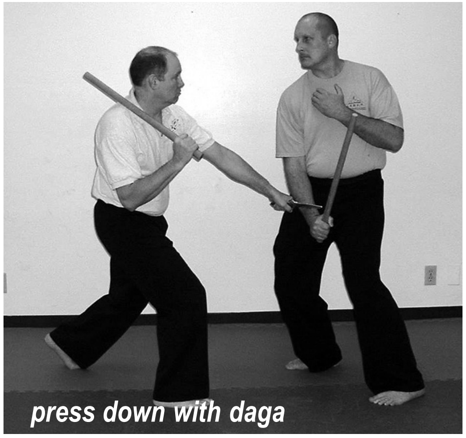

strike #1

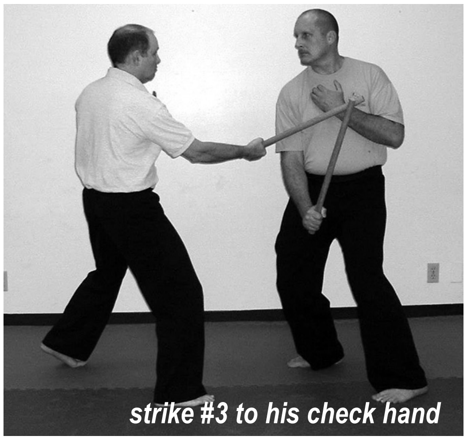

strike #2

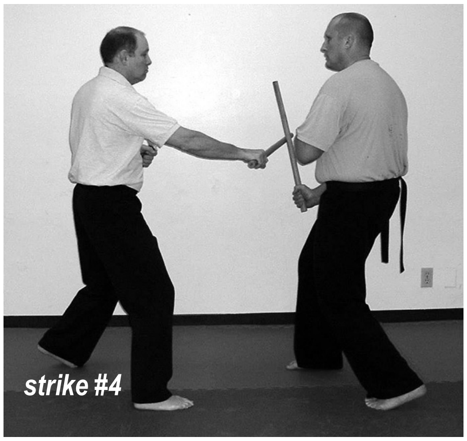

pass with blade

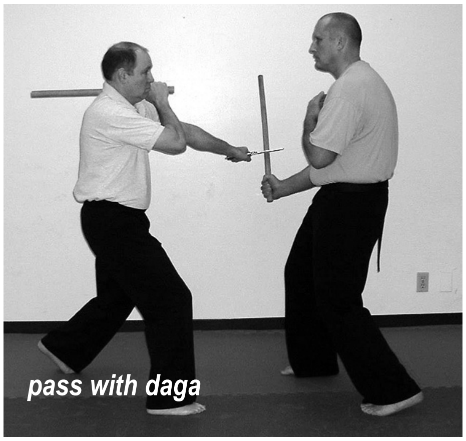

strike #2

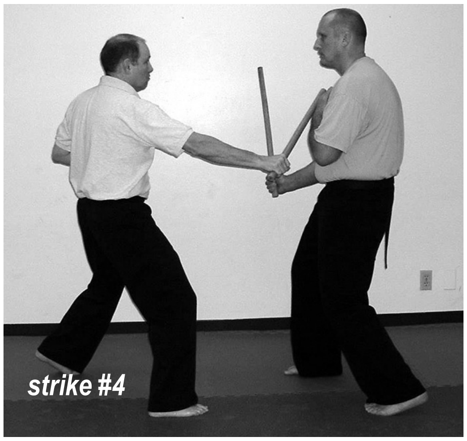

strike #3


press down with daga

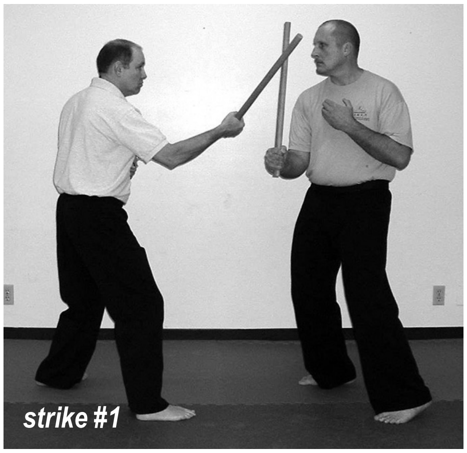

strike #3 to his check hand

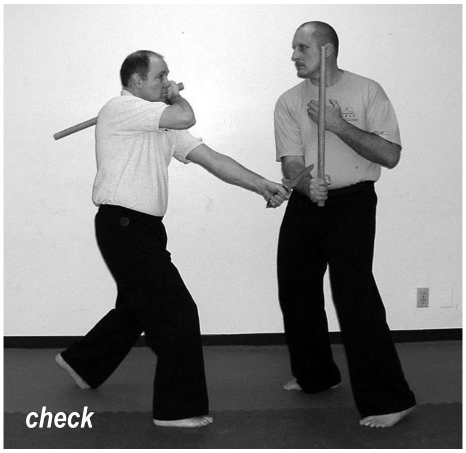

strike #4

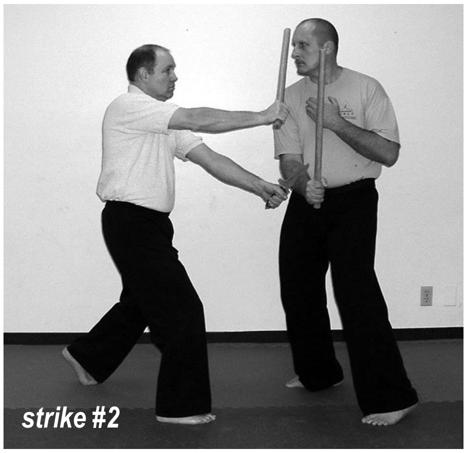

pass with daga

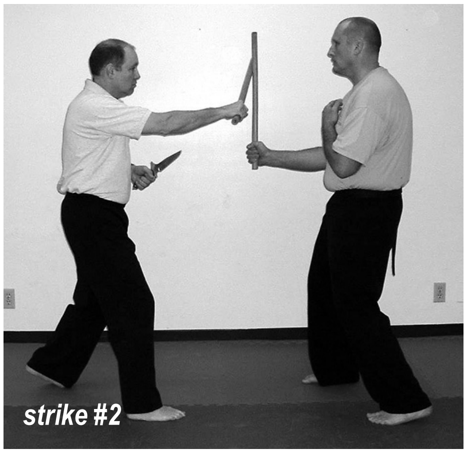

strike #4

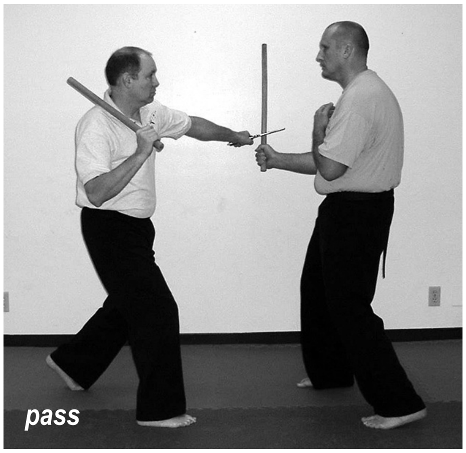
Baston y daga coordination drill #8 continued. This page shows the progression format.

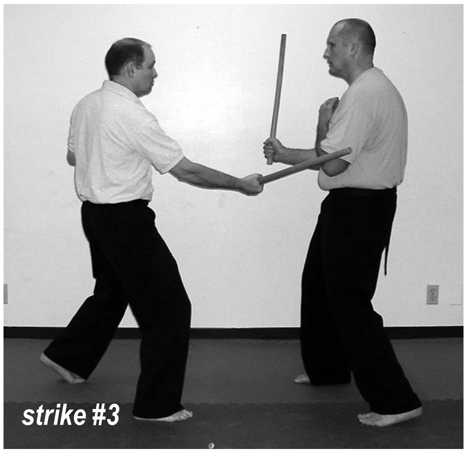

strike #1

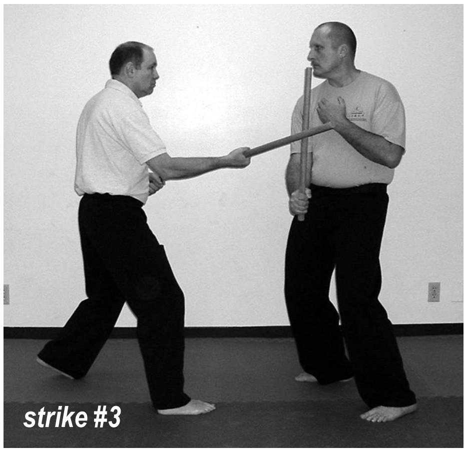

check

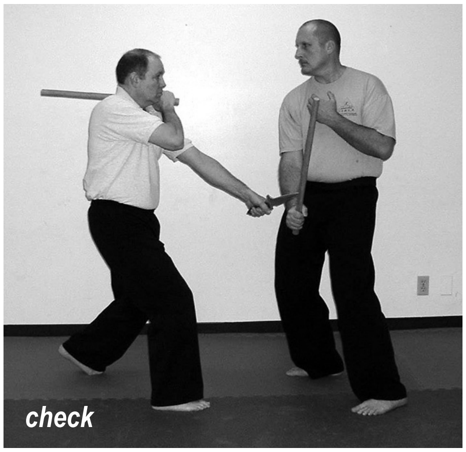

strike #2

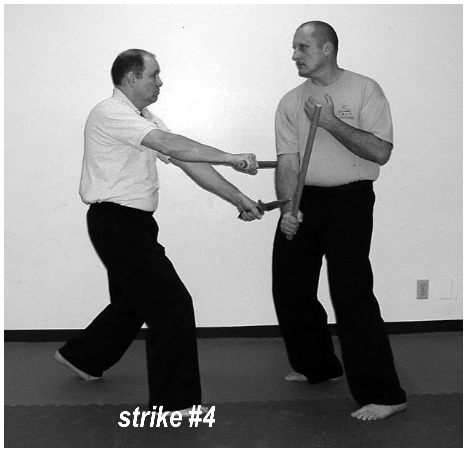

strike #2

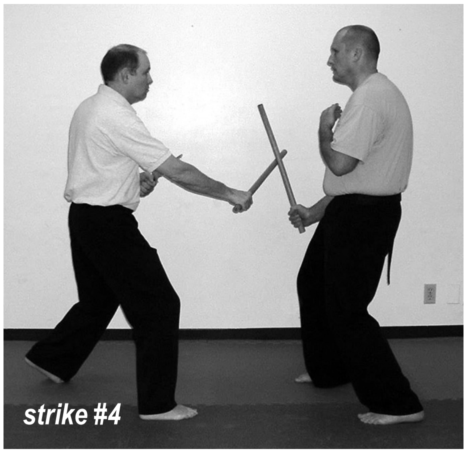

pass

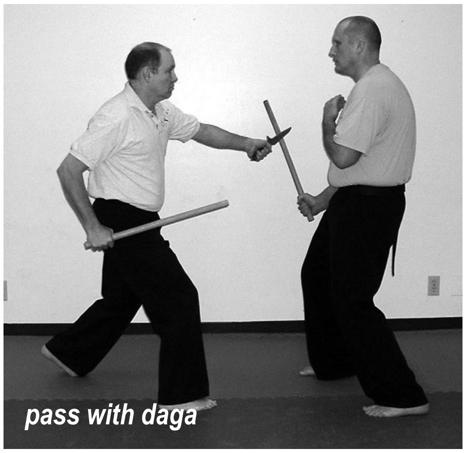

strike #3

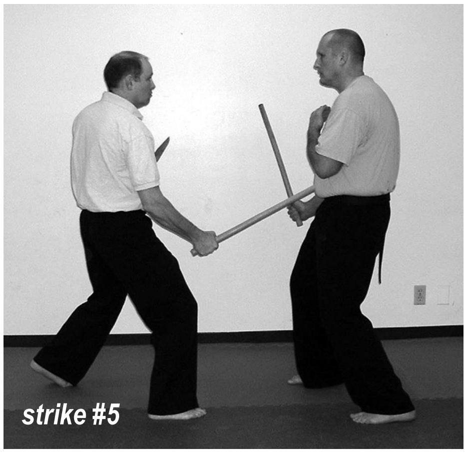

strike #3


check


strike #4

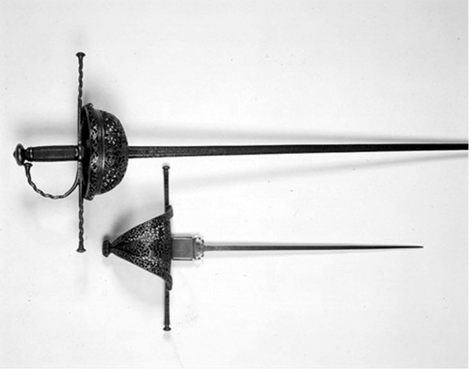

strike #4


pass with daga


strike #5

Defensive Application Of The Daga

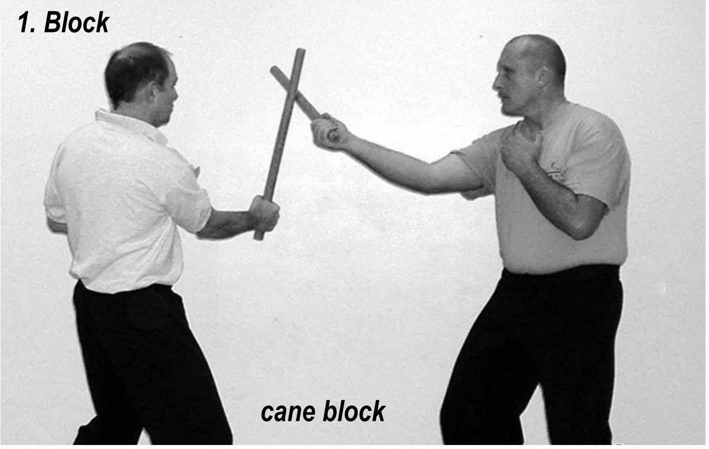
I originally didn’t like espada y daga much. I found that using a short stick as a replacement tool for an actual knife or training knife wasn’t very effective. I kept using the short stick in the same manner as the long stick and it didn’t work. When I first began to research using a training blade I encountered the same frustration. Things weren’t working as I thought they should. I found that using a regular American design knife; especially one without a hilt or hand guard on it was basically the same as when I used a short stick. My hand was not protected and many of the defensive applications were still getting my hand hit. Once I switched over to a blade with a guard on it, things began working out better. Going on the Internet looking for Spanish espada y daga sets, I came upon this interesting photo. Look at the guard for the hand. The hand is completely protected. Ahhhh. This is what I was missing when I was training with the short stick instead of the original weapon. It was then when espada y daga really began to make sense. My research blossomed after that. I have never used a short stick since.



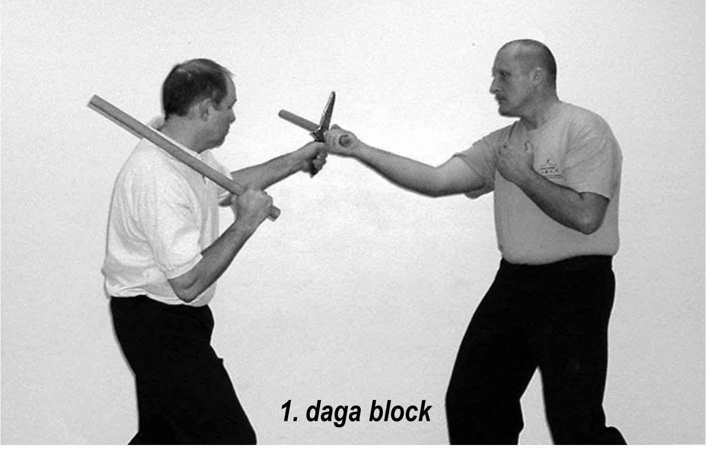
As the daga now takes the place of the check hand, you need to see where the applications lie. Offensive applications are very simple to see; you stab or cut. Your defensive applications of the daga are much the same as they are with the check hand. You take a look at the table below with the illustrated examples and you will see that the defensive applications of the daga are many.

Check hand	Daga
1. Block	block
2. Check	check
3. Grab/immobilize	bind (snake circle)
4. Pass/manipulate	blade or punyo pass
5. Joint lock	to aid a joint lock
6. Disarm	biomechanical cut
7. Strike	cut or stab/punyo strike

1. Block

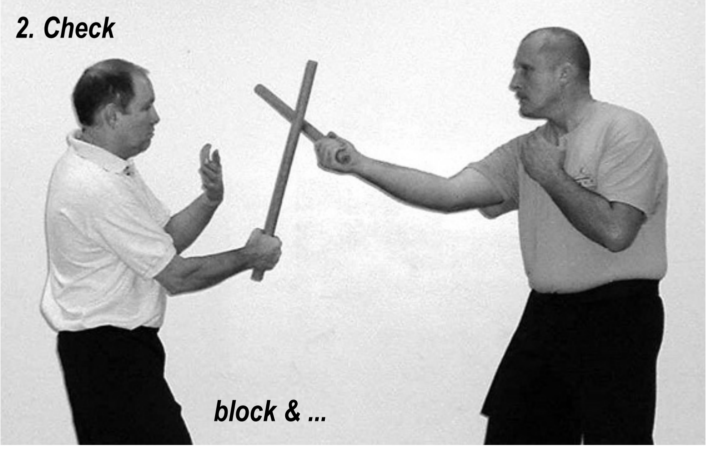


cane block

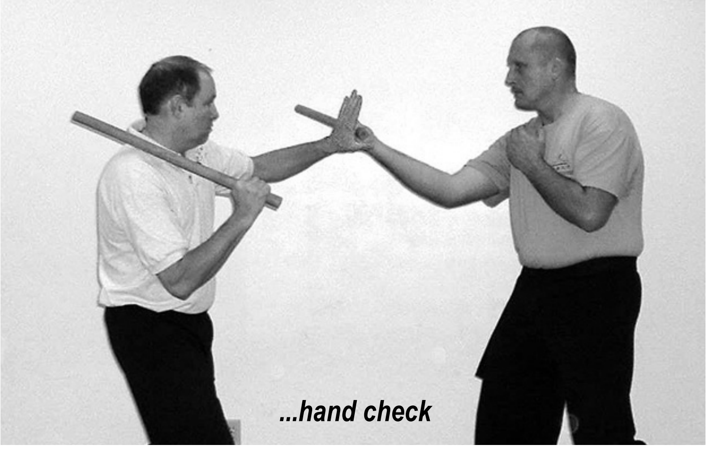


1. daga block

2. Check



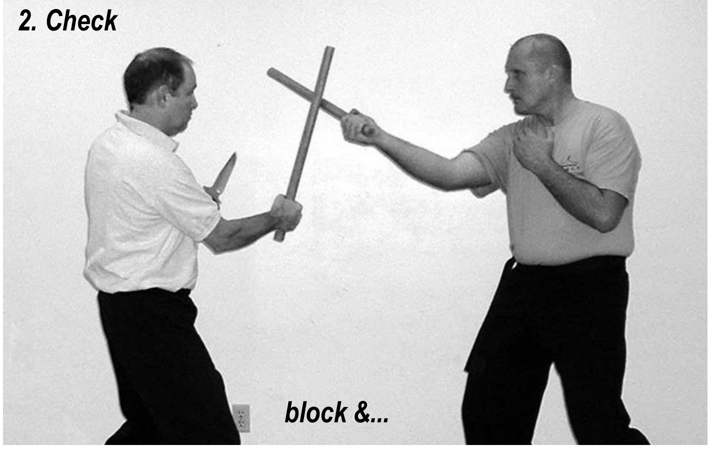
block & ...

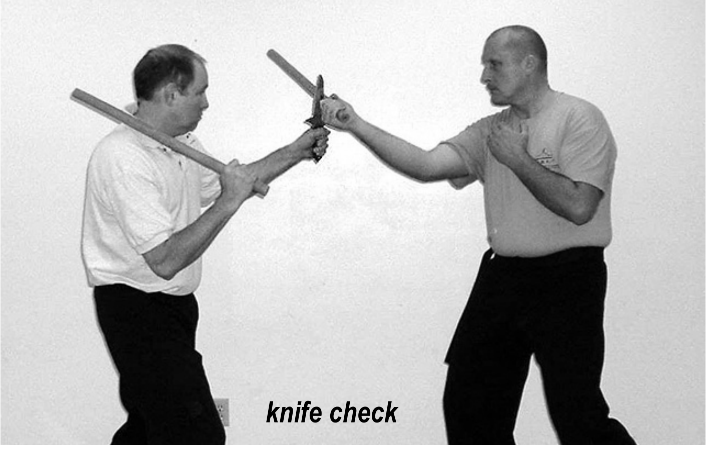


...hand check

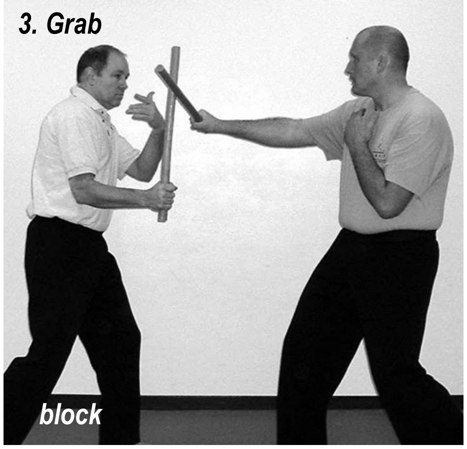
Defensive application of the daga continued.

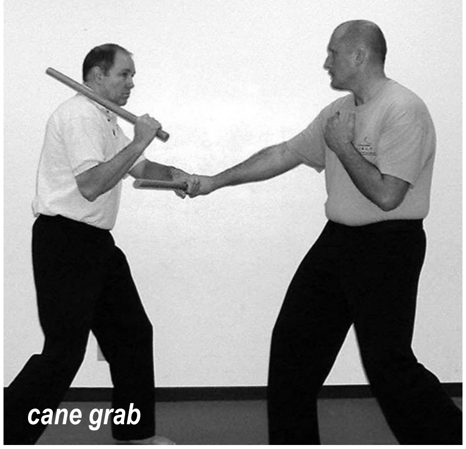
2. Check

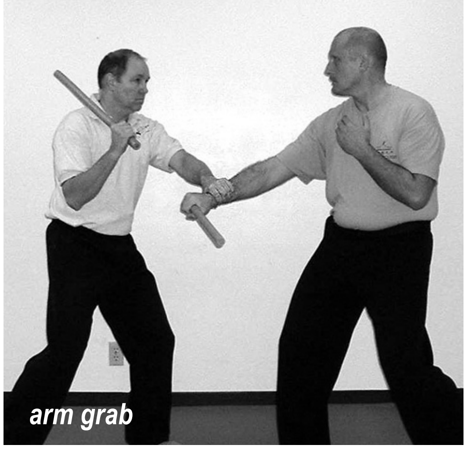

block &...


knife check

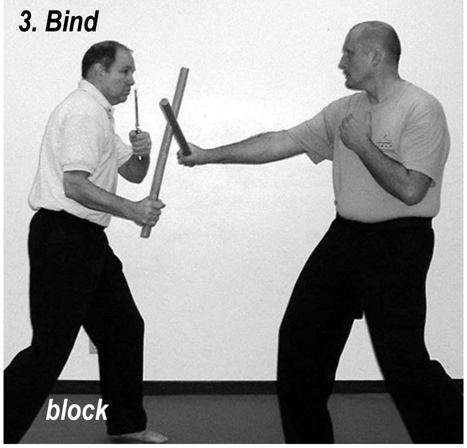
3. Grab

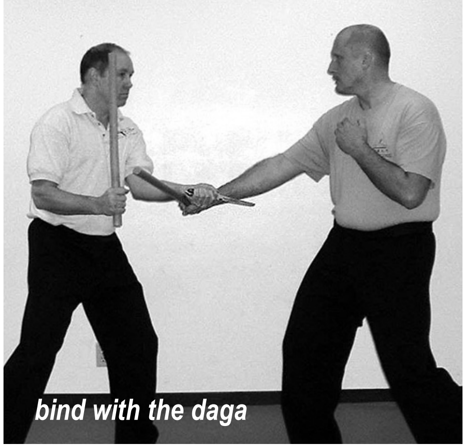

block

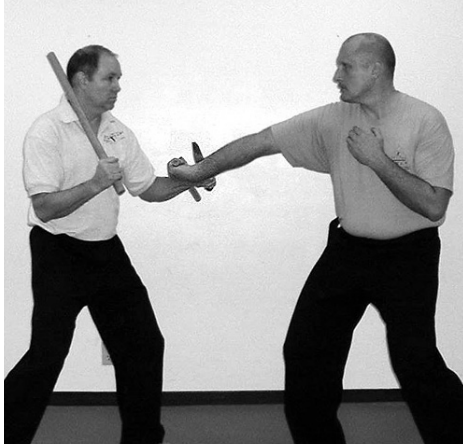

cane grab


arm grab

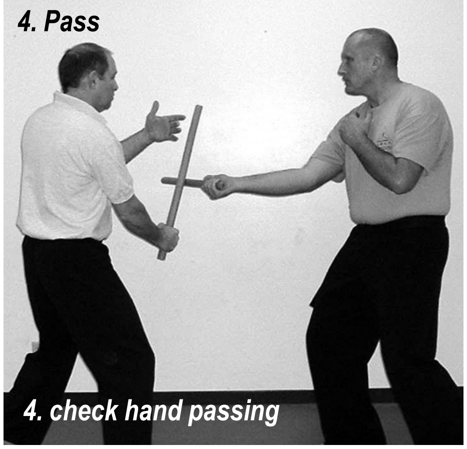
3. Bind

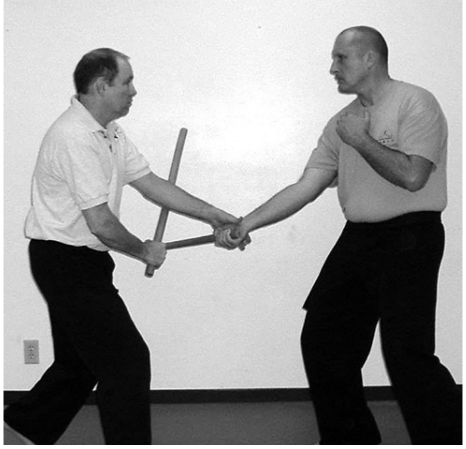

block

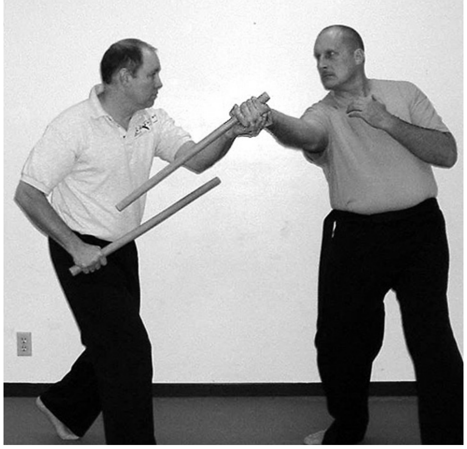

bind with the daga



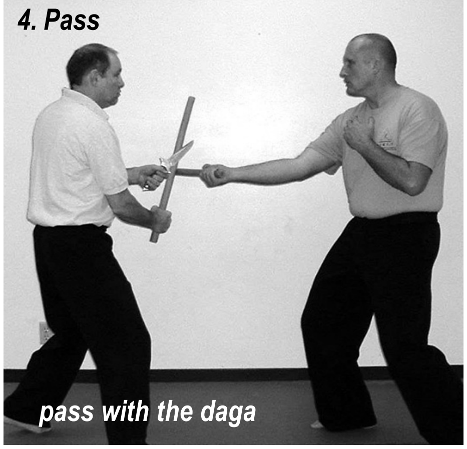
4. Pass


4. check hand passing



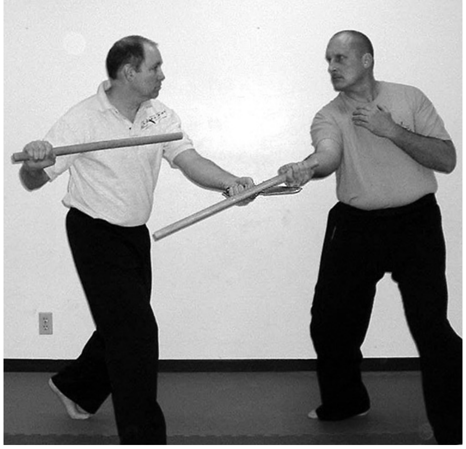


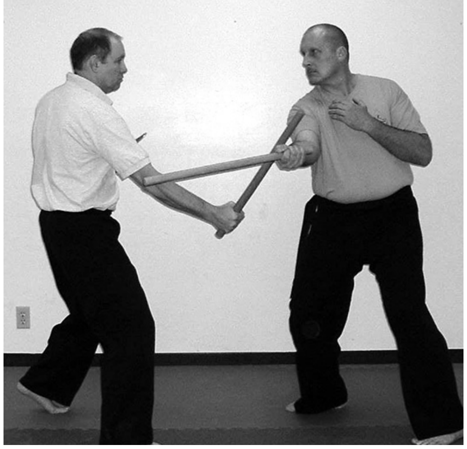
Defensive application of the daga continued.

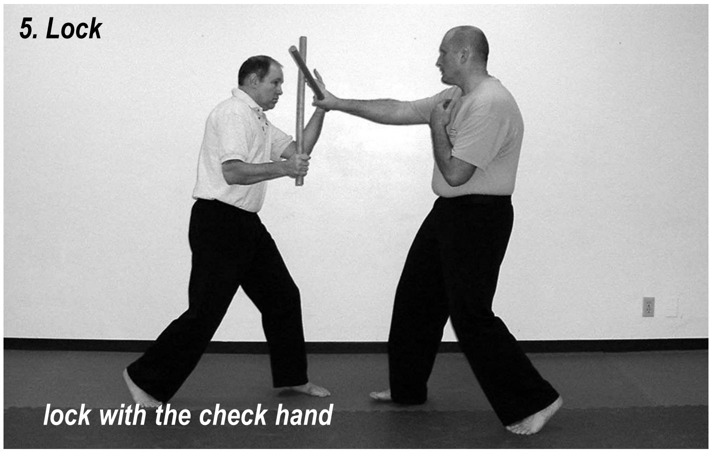


4. Pass

pass with the daga

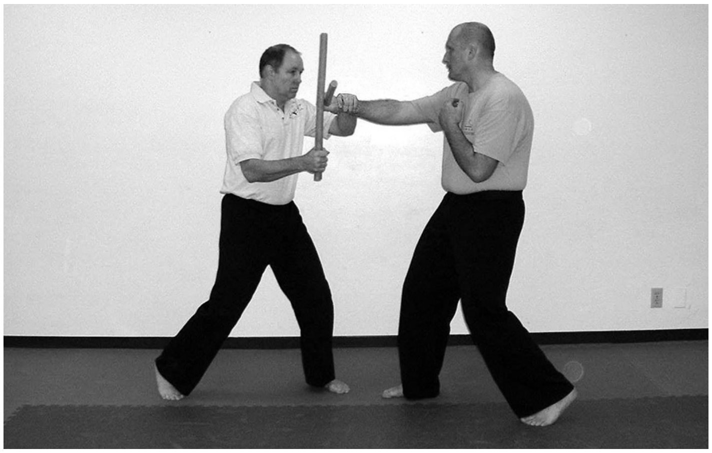


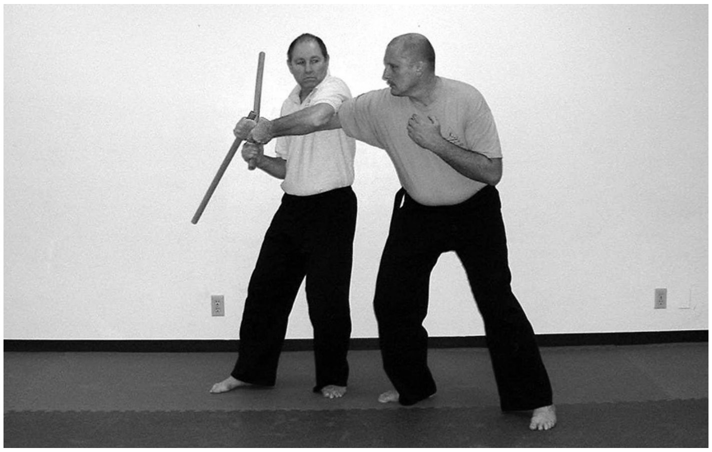


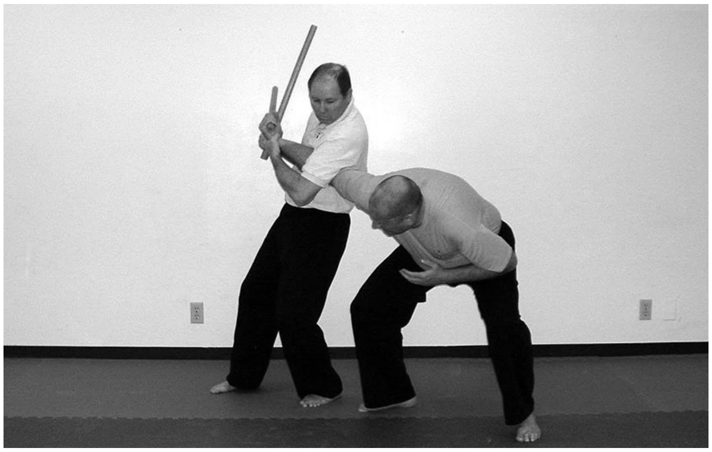


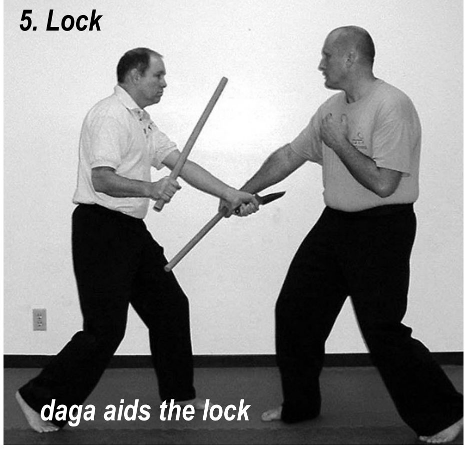
5. Lock

lock with the check hand



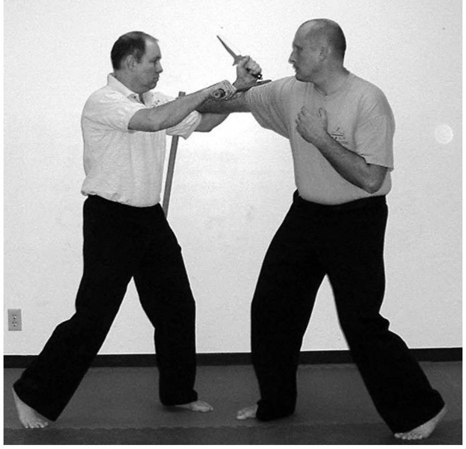


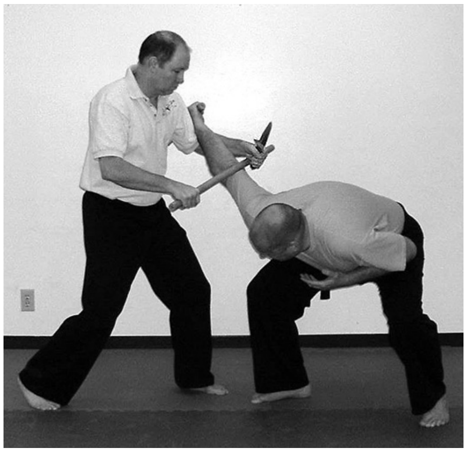




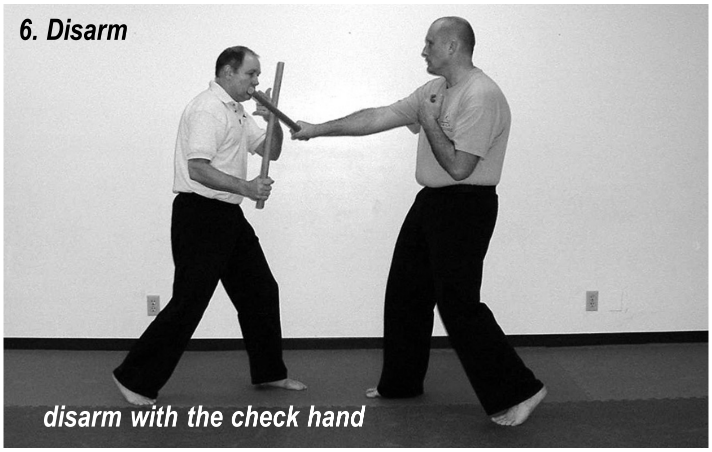
5. Lock

daga aids the lock



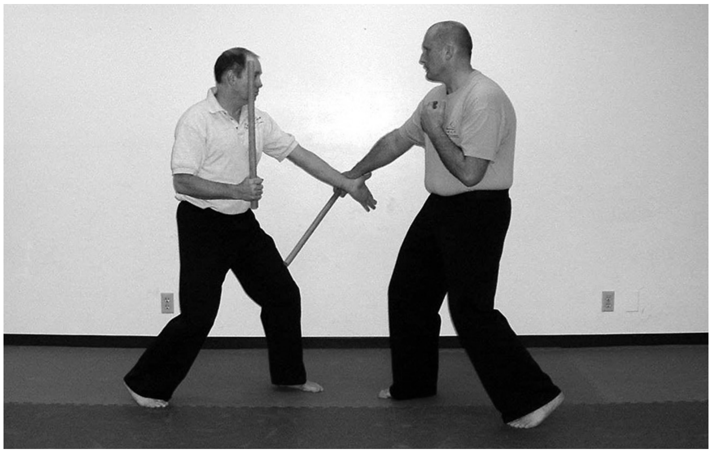


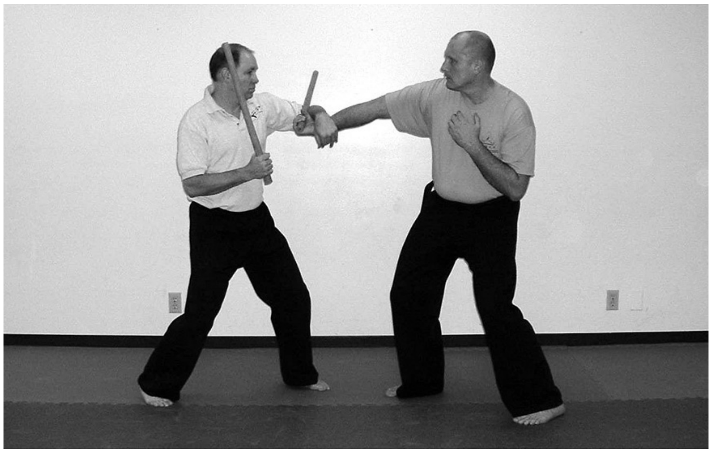
Defensive application of the daga continued.

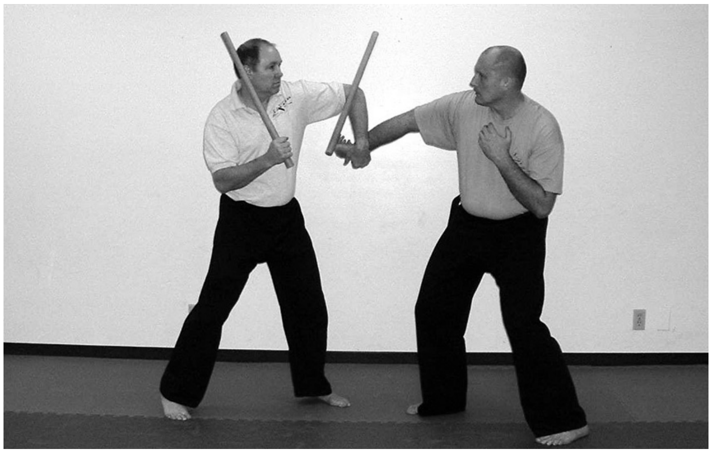


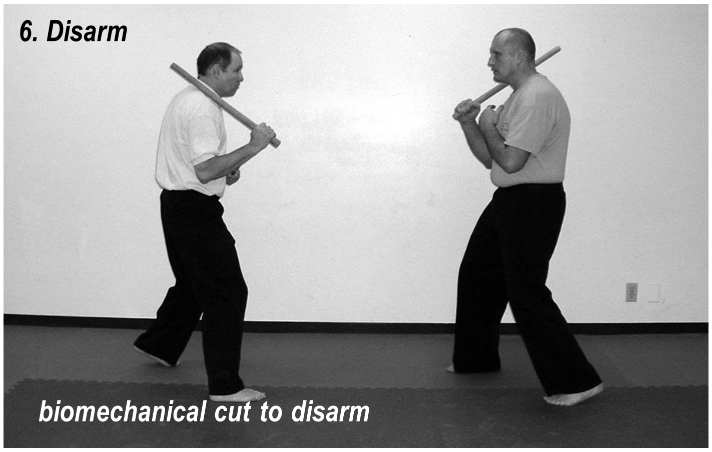
6. Disarm

disarm with the check hand



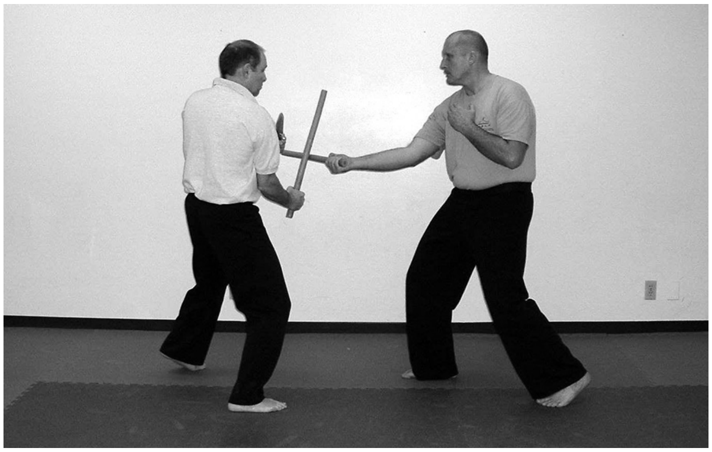


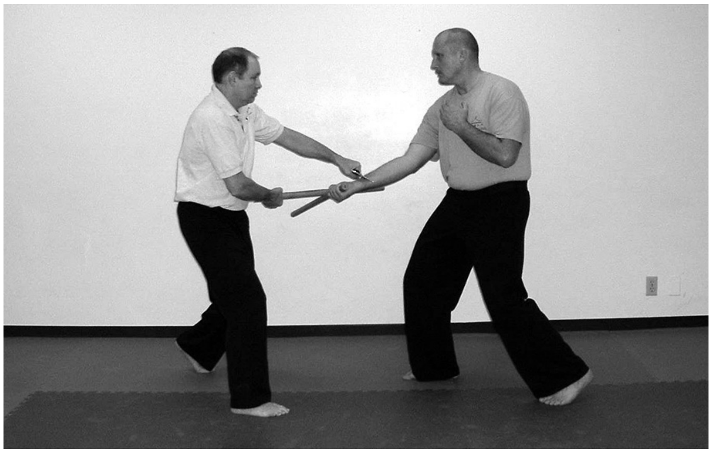


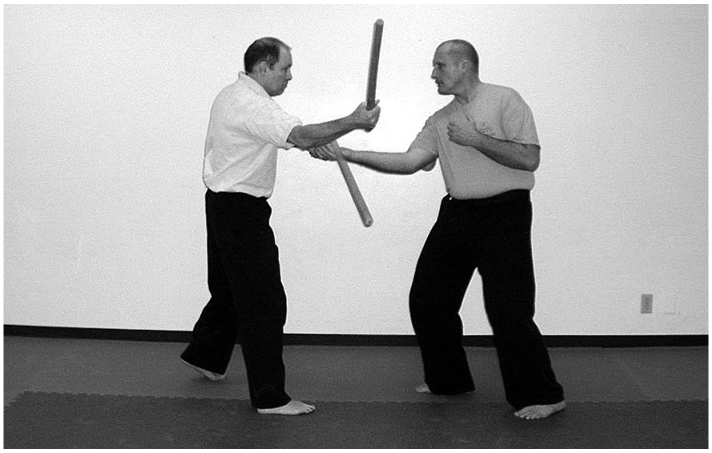


6. Disarm

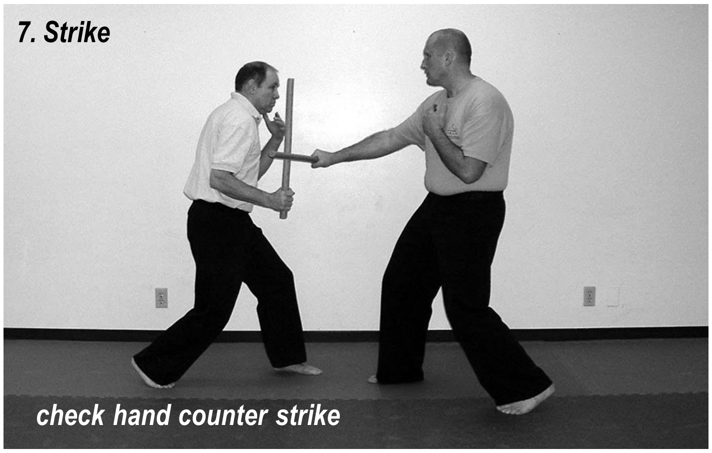
biomechanical cut to disarm

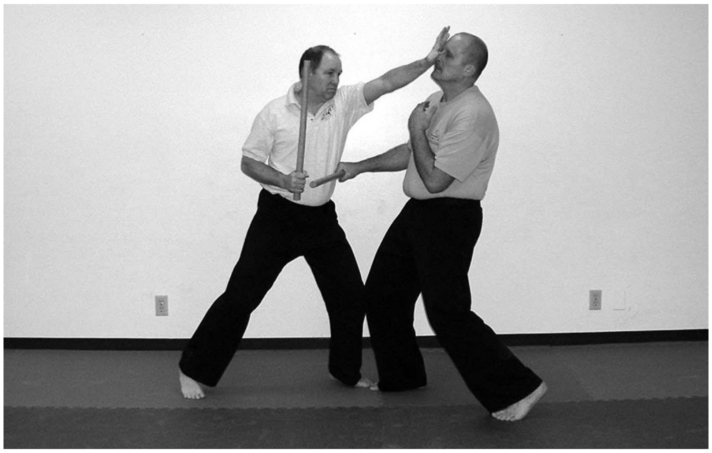


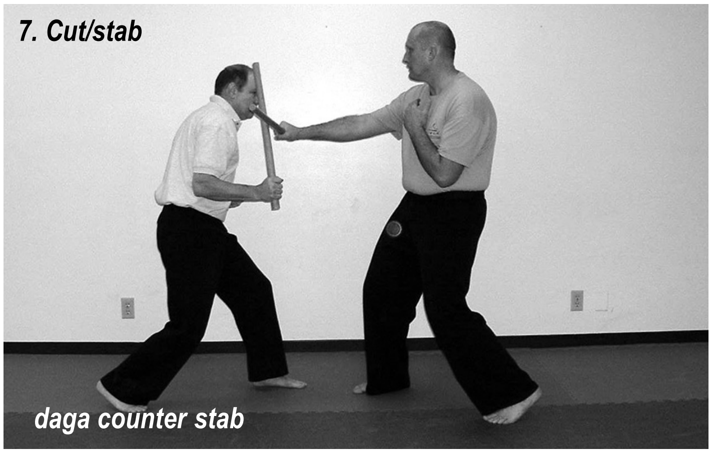


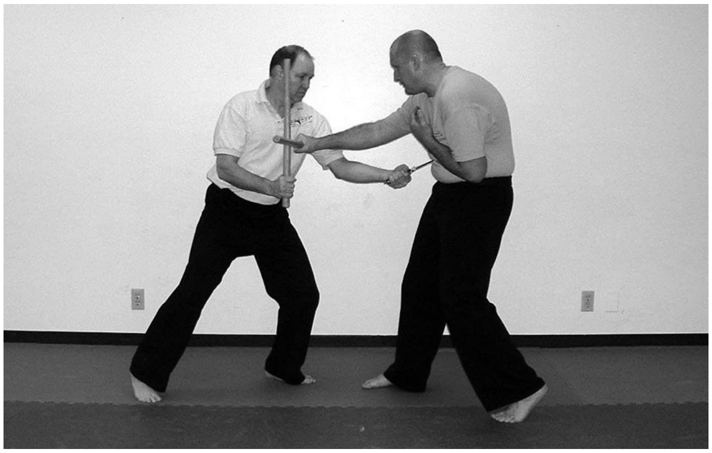


Defensive application of the daga continued.


7. Strike
check hand counter strike



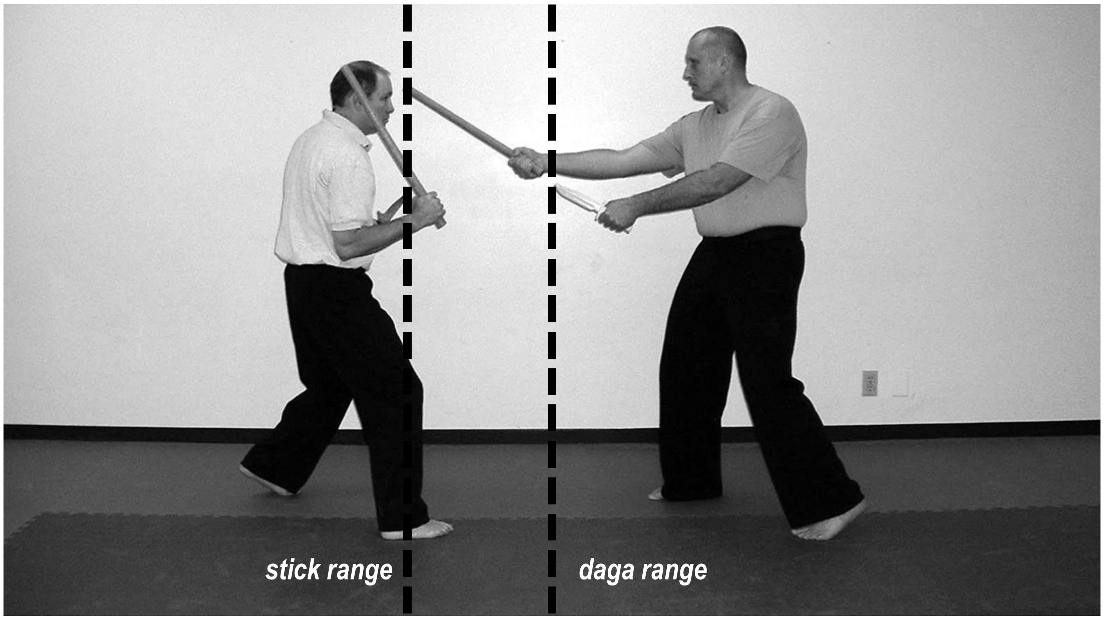

7. Cut/stab
daga counter stab



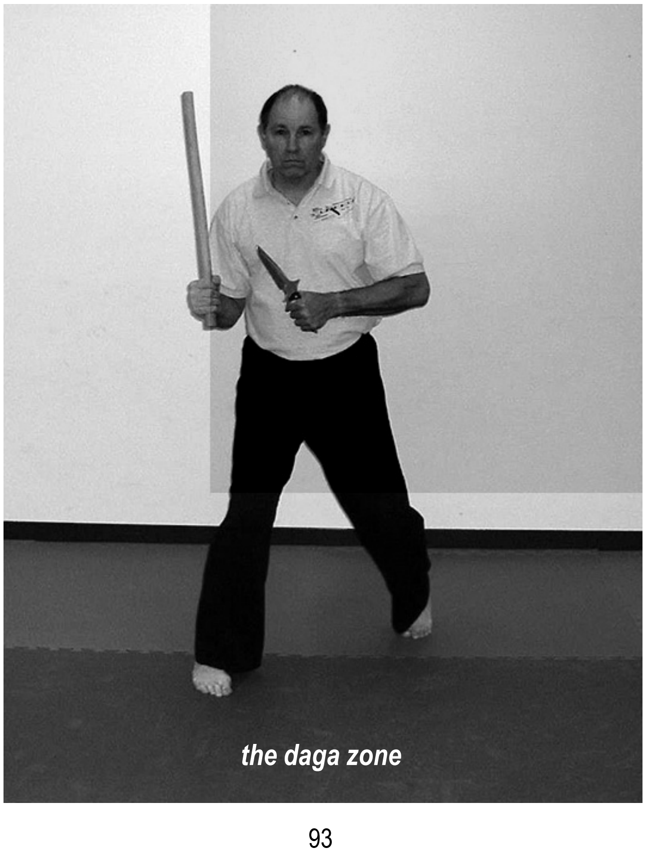
The author demonstrating a close in strike at the 2005 Modern Arnis International Summer Camp in Brevard, NC.

Combatic application of baston y daga

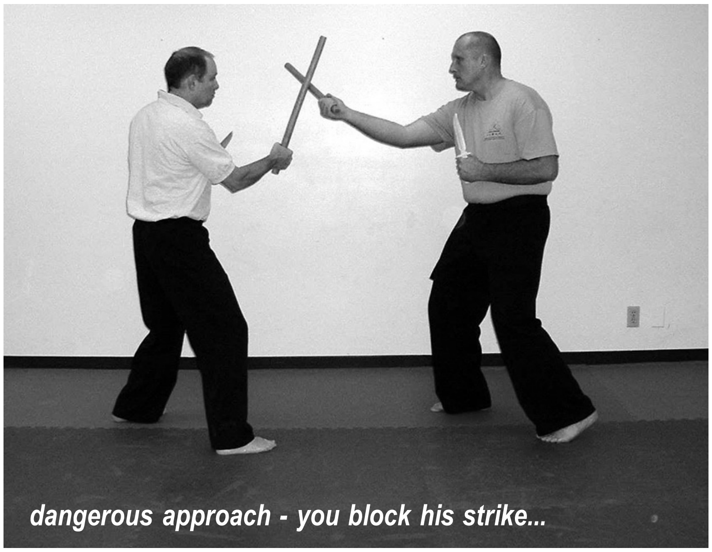
The first thing I instill in my students is that you have a long and short weapon. One would not think that you have to stress this but sometimes the obvious needs to be pointed out. When you have two weapons of different lengths you need to know which application will work where. This is why I have them train on the coordination drills so much. The stepping in and out to facilitate each weapon is very important to grasp.

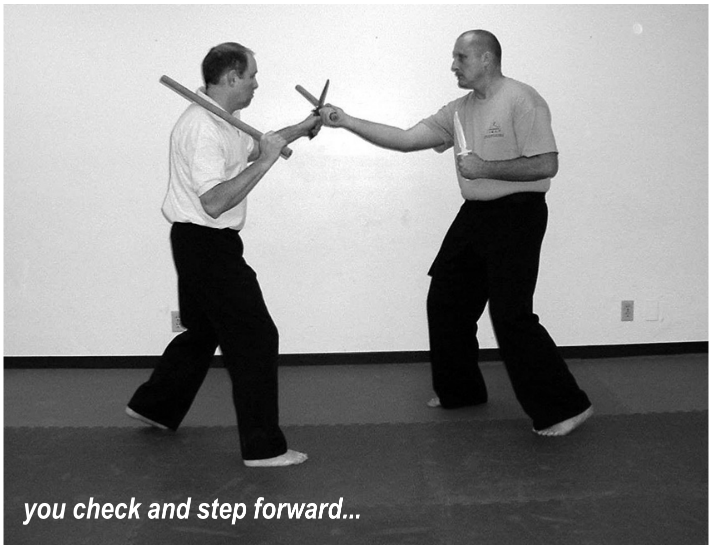


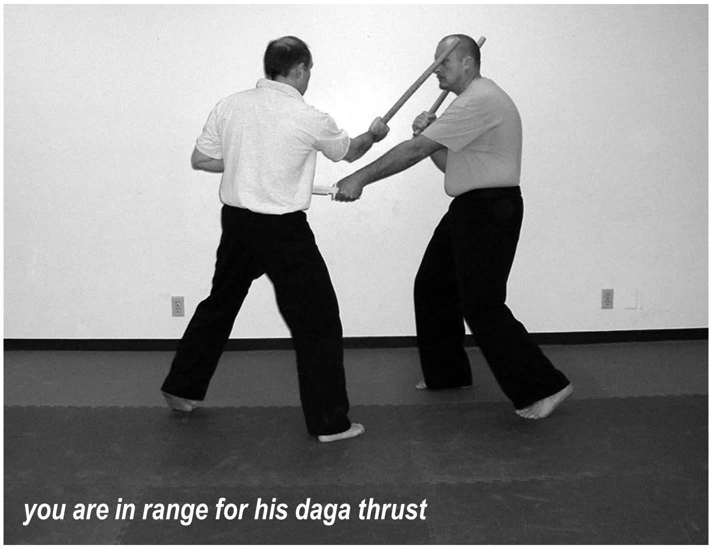
The second point I push hard is to stay out of what I call the "daga zone." The daga zone is where your partner can reach out and cut you with the daga. It is the shaded area in the photo below. You'll notice that the daga has free motion within that area. It has nothing in the way of it coming out and cutting you. A knife, to me, is more dangerous than an impact weapon. An impact weapon has more immediate consequences but an edged weapon has more lasting ones. One can get into quite a debate regarding this but I prefer to stay out of the way of a knife. I'll go more into this as this chapter continues.

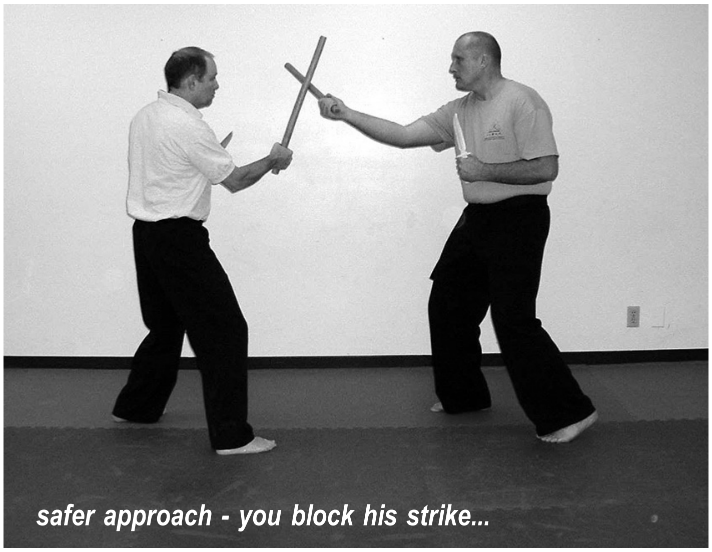


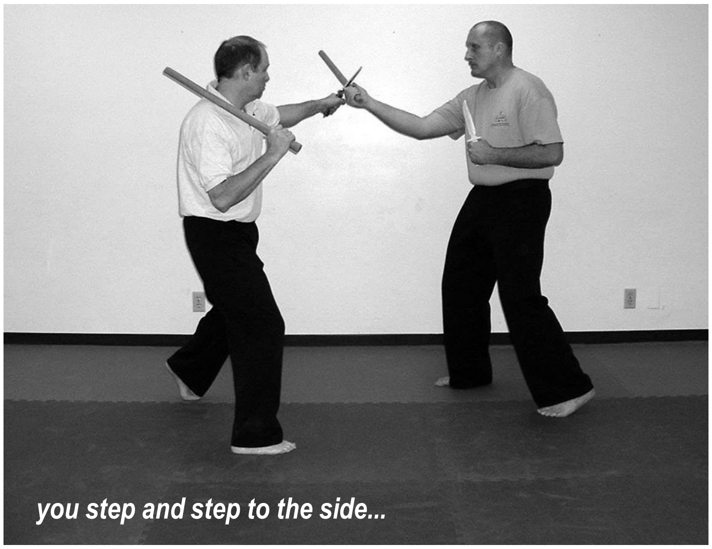
The simple offensive actions I use are the basic strikes combined with the classic styles of cutting (shown in the bolo section of this book) to form combinations of angles. At the appropriate time I close with the daga. Again, the drills of repetition and progression form the foundation of offensive baston y daga. A key difference between the drilling and the actual offensive application is that when I step forward I keep in mind to not step into the path of the daga (the daga zone) when I close. If I can get *behind* my partner's long weapon (as in strikes 2, 4, 8, & 11) I'll go forward at an angle. If he has an open path for his daga (as in strikes 1, 3, 5, 6, 9, & 10) I'll step to the side and continue to use the long weapon.

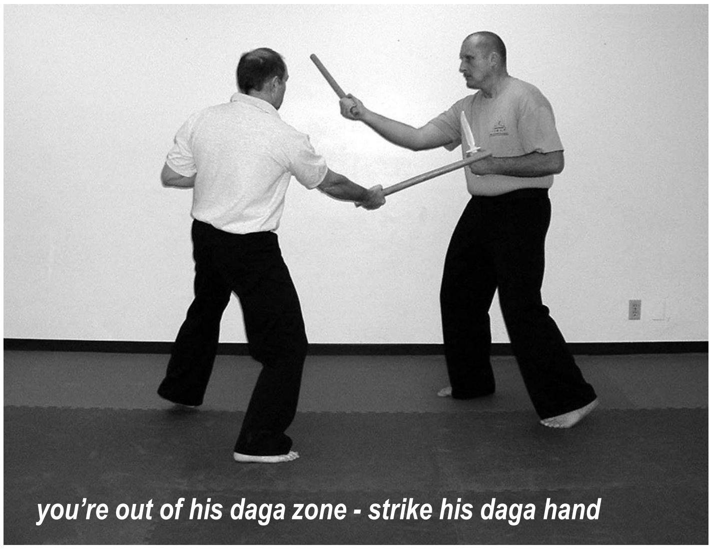

dangerous approach - you block his strike...


you check and step forward...

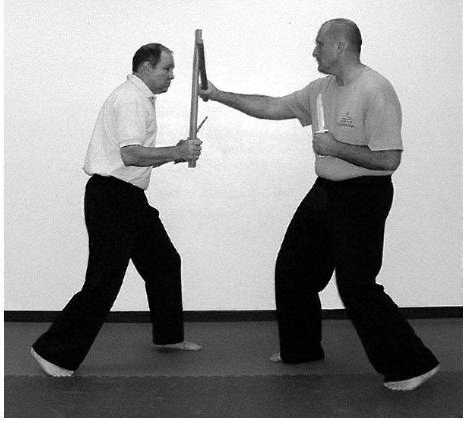

you are in range for his daga thrust

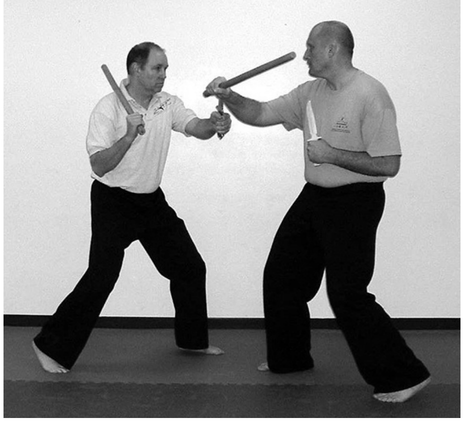

safer approach - you block his strike...

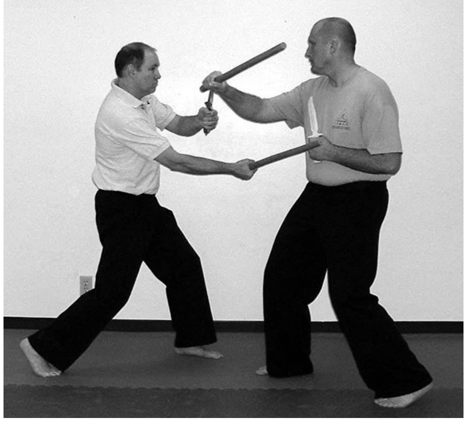

you step and step to the side...


you're out of his daga zone - strike his daga hand

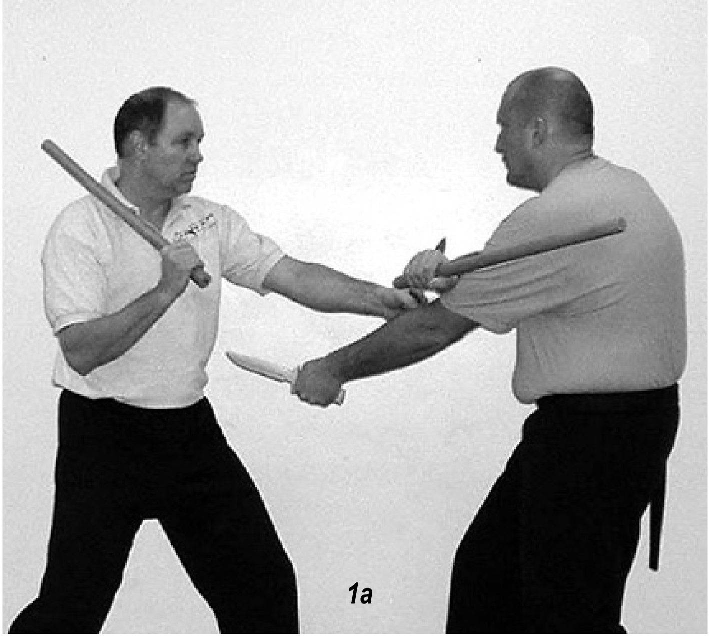
Defensively I will try to get behind my opponent's arm as well. You can see in this example of a defense against a #2 strike how getting behind my opponent's arm creates an obstruction against the ready use of his daga. As a safety action, I can counter strike his daga hand for good measure.



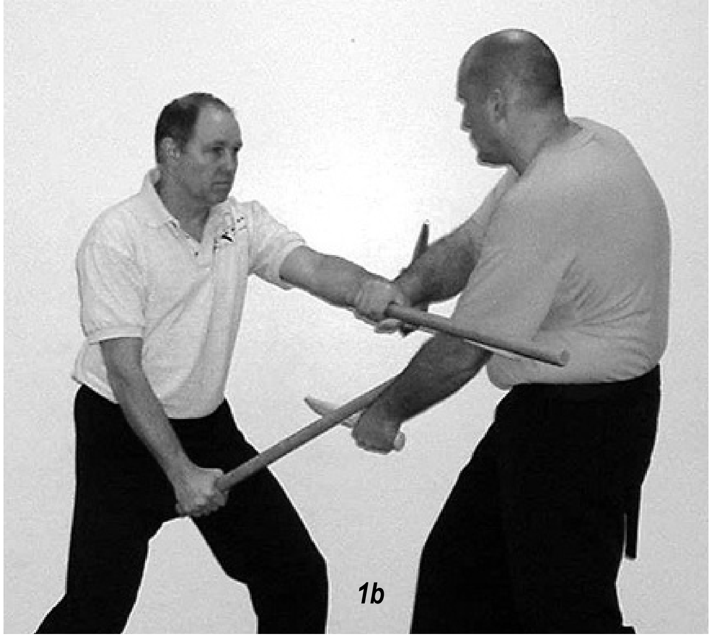




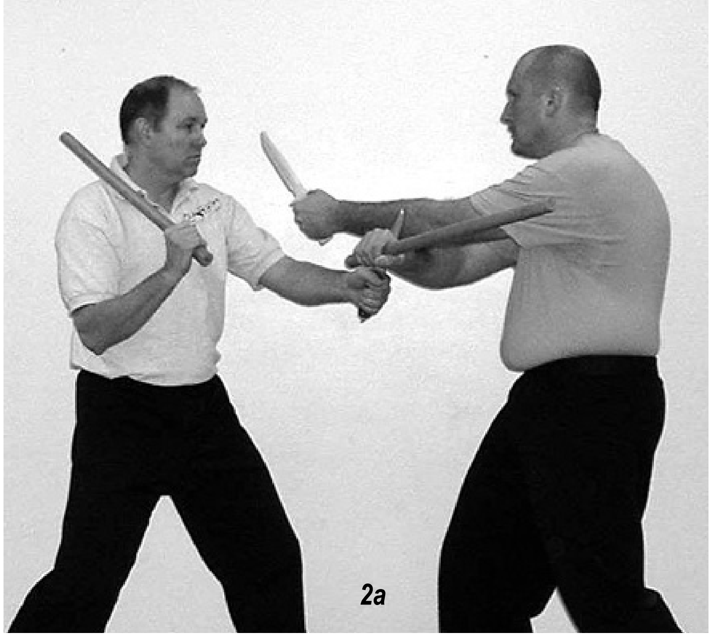
You can see from the photos below that when he strikes with a #2 (first series) or #4 strike (second series), his arm provides an obstruction for a clean attack with his daga. If he does attack, he opens himself for a counter strike to the daga hand.



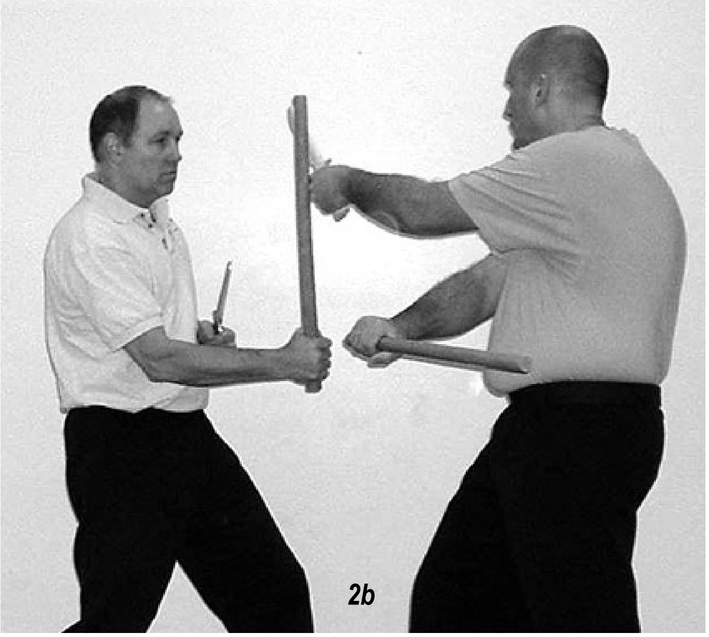
1a



1b

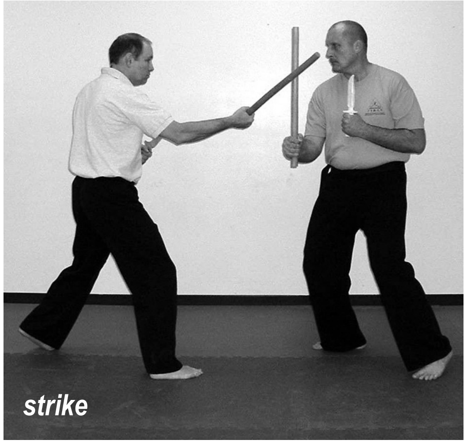


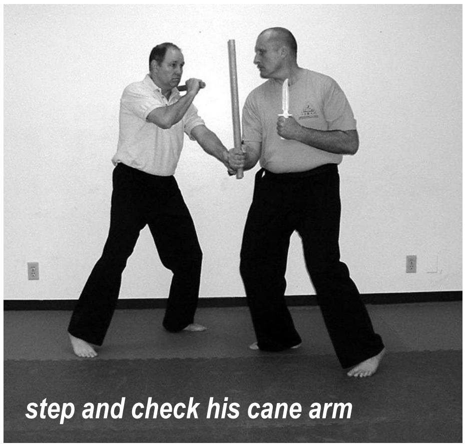
2a

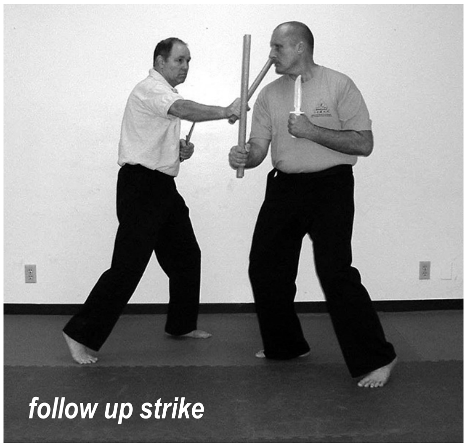


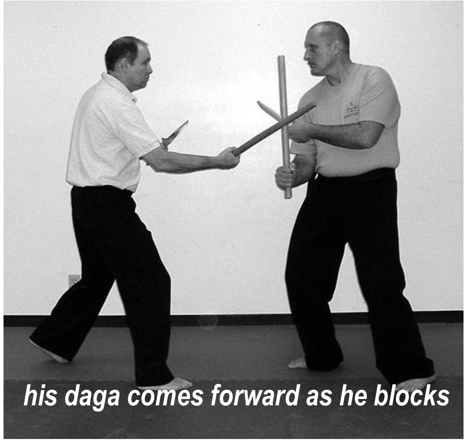
2b

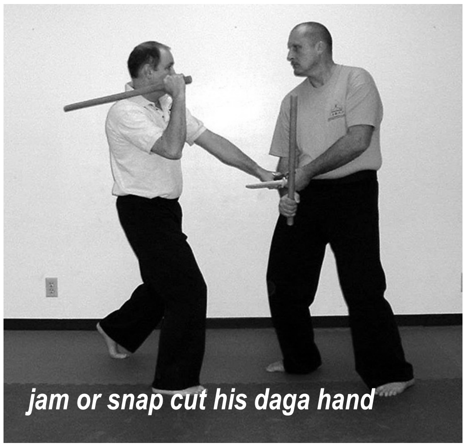
Where you check with your daga will depend upon how your opponent uses (or doesn't use) his own daga when you block. If he doesn't bring it into play right away you can check his cane arm and follow up strike (first series of photos). If he advances his daga when he blocks you will need to take that hand out of play for your counter (second series of photos).

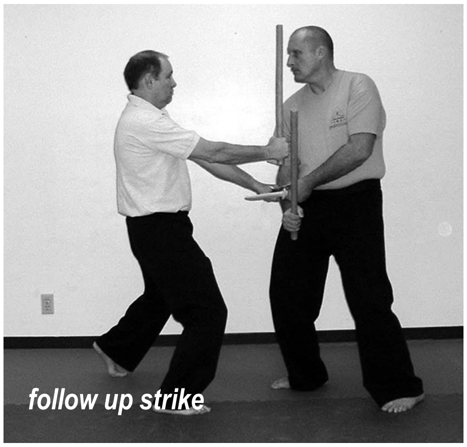

strike


step and check his cane arm

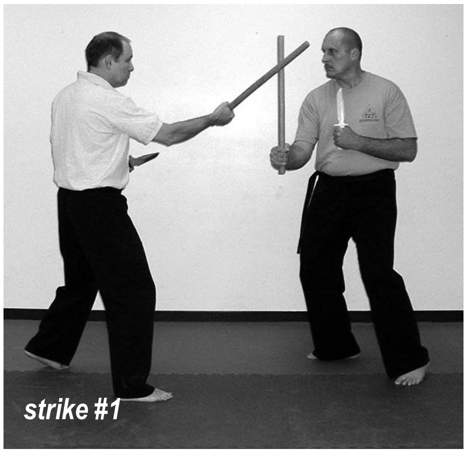

follow up strike

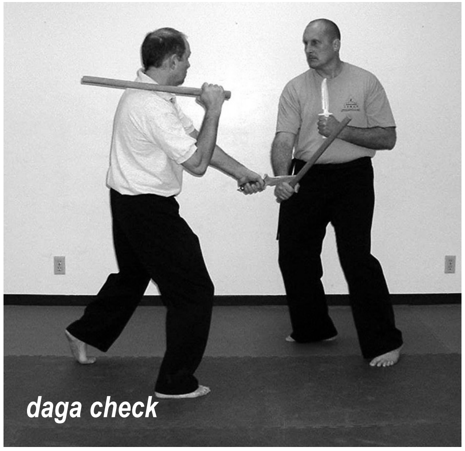

his daga comes forward as he blocks

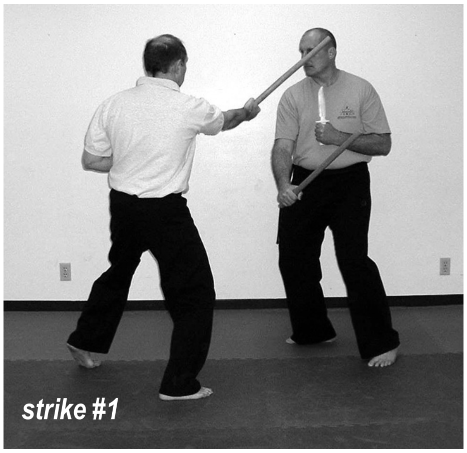

jam or snap cut his daga hand


follow up strike

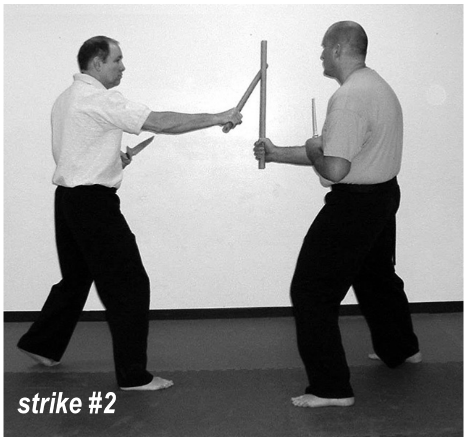
As I said before, you can use the repetition or progression drill as a basis for basic attacking. In the first series of photos I set up my partner to extend his cane by striking just a bit too far from the target. He ends up defending the air instead of protecting the target. This gives me access to his cane when I step in to check it and follow up strike. This would be a strategic application of a repetition (strike #1 - daga - strike #1).

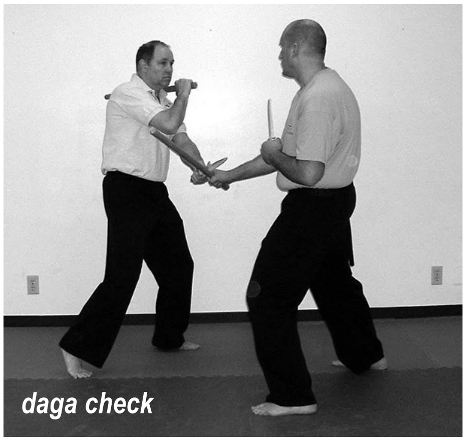

strike #1

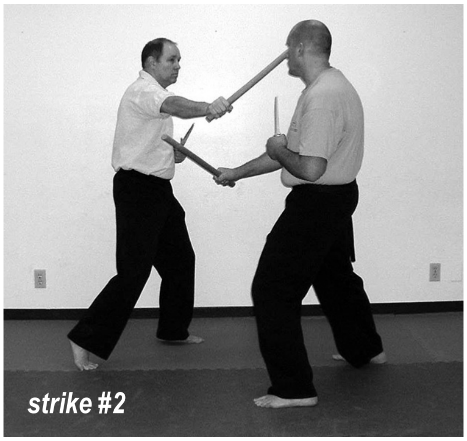

daga check


strike #1

This next example is a use of repetition is where your partner steps forward with his block to open up his daga hand. If he does this, you follow up step with your rear leg to make the adjustment and keep yourself out of the daga zone when you counter strike.





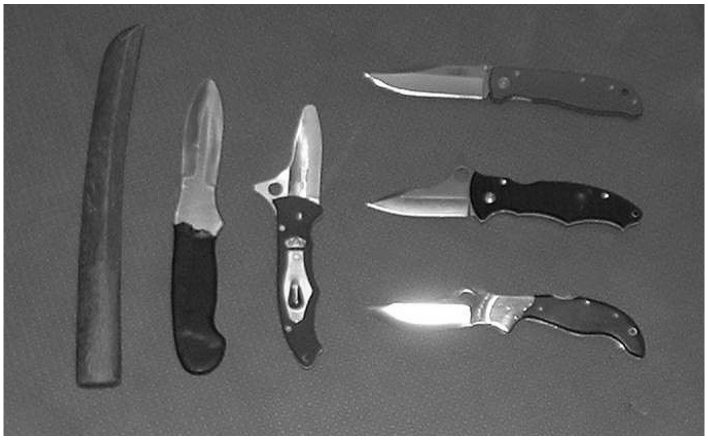


If you go back over the repetition and progression drills laid out earlier and follow the concept of not going directly into the daga zone, you will find a number of attack possibilities. Keep in mind that you do not have to only strike once with your long weapon before using the short one. You can fire any number of strikes from distance before closing with your opponent. Use these basics as a template and you will begin to see all sorts of possibilities you can use.

Bram Frank and Dan Anderson at the 2005 Edged/Impact Weapons Seminar

Defensive Baston Y Daga

Regarding defensive usage of the daga, it is important to know which defensive options go with which kind of knife you are using. I personally do not use the crossada defense against mid-level attacks when my knife does not have some sort of hilt. Nor do I use the same defense if I am using a pocket knife. I feel they are too unsafe for this type of application.



training blades: a tanto replica (L), training knife (M), a CRIMPT (R)
live blades: a Gerber (top), a Gunting (middle), a Persian (bottom)

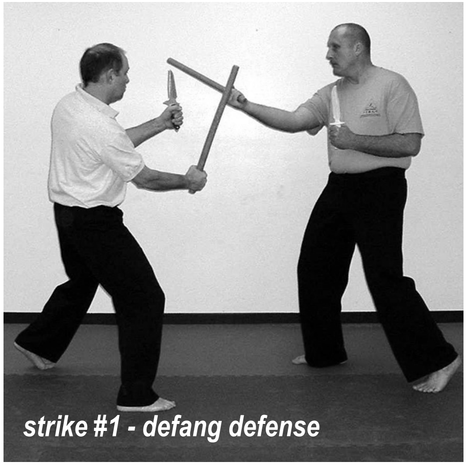
Before I get into the technique examples, again it is important to mention that I apply double tool techniques in two different fashions: *independent action* and *coordinated action*. Independent action is where I use each limb separately of the other. This is much like the block-check sequencing of regular cane work. Coordinated action is where I use both limbs in the defense at the same time, a simultaneous action. If I block with the daga, I contact/block closest to my opponent's grip. This, I feel, has the best leverage. A simple breakdown of how I view basic defense is:

A. Simple block and counter
    1. independent action
    2. coordinated action (either distance or angle in & stab, etc.)

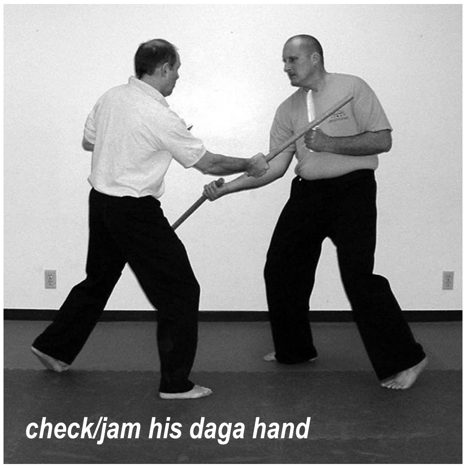
Defenses vs. strikes 1-12 options:

1. simultaneous block & attack (stick block & knife counter or daga block & stick counter)
2. defang (limb destruction) strike and counter stab
3. block and cut
4. block and stab

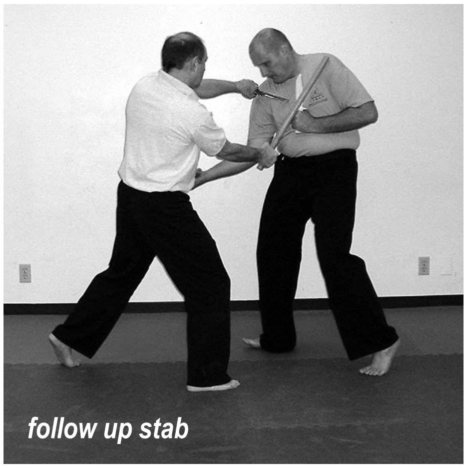
I will not demonstrate a separate example for each of attacks 1-12 for each option. Mixing examples should be enough to get the idea across for you to explore them all on your own. The simplest and most effective blocks are the defangs. After this section I will go over certain defenses which are peculiar to baston y daga.



strike #1 - defang defense

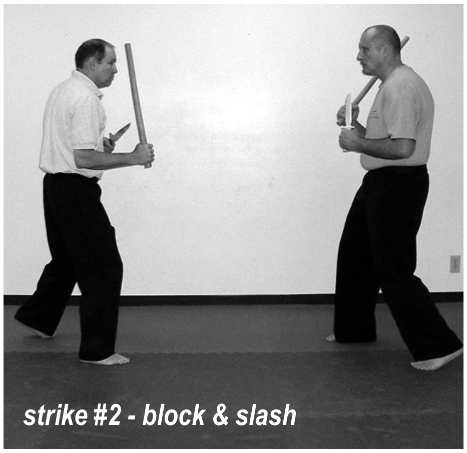


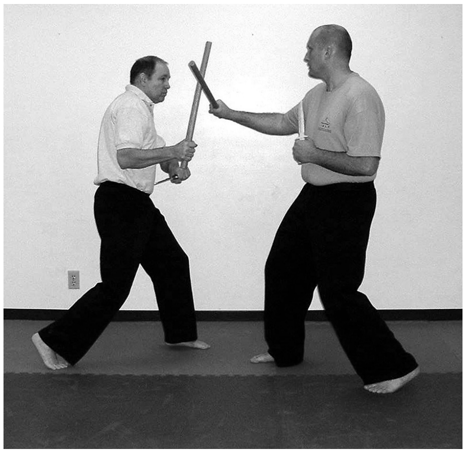
check/jam his daga hand

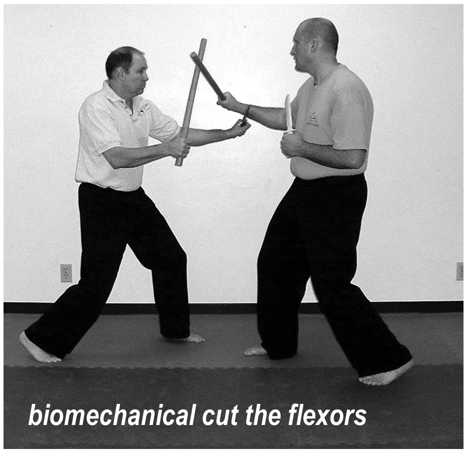


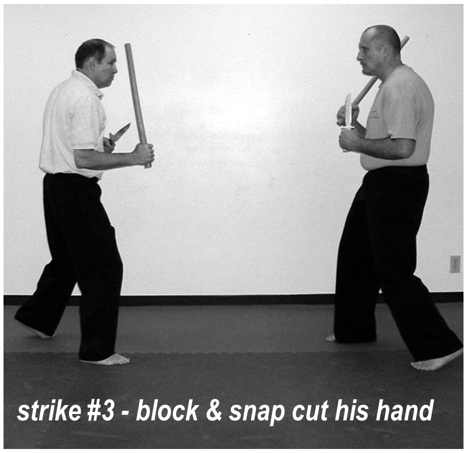
follow up stab

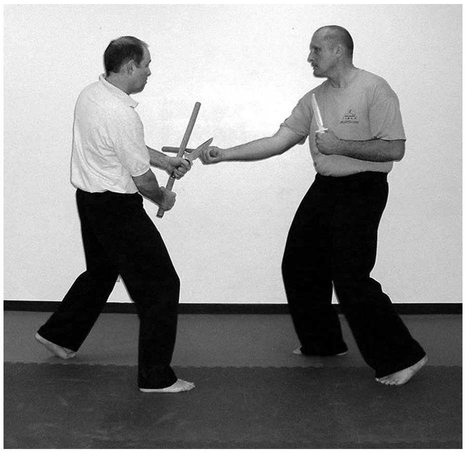
Defenses vs. strikes 1-12 options continued

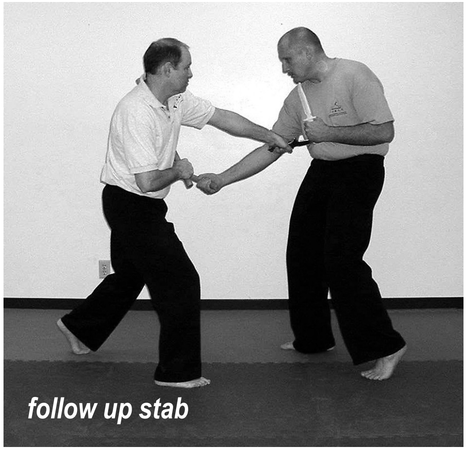

strike #2 - block & slash

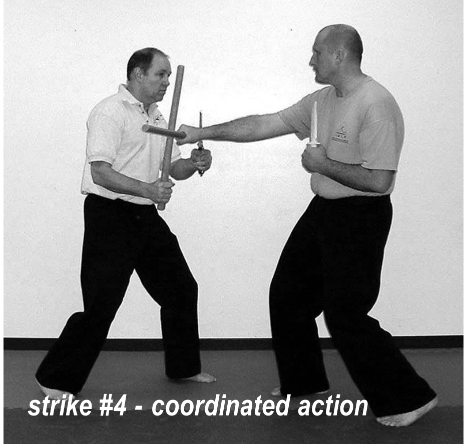


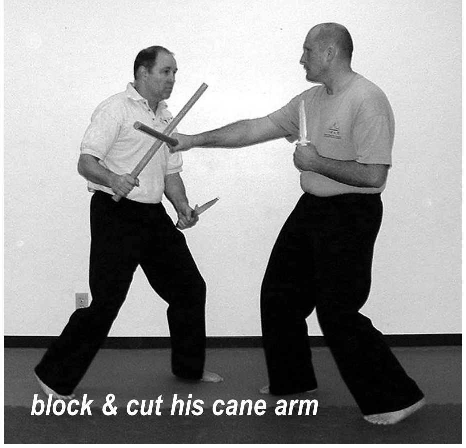

biomechanical cut the flexors

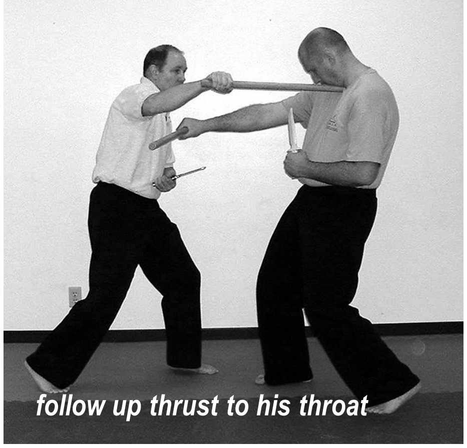

strike #3 - block & snap cut his hand

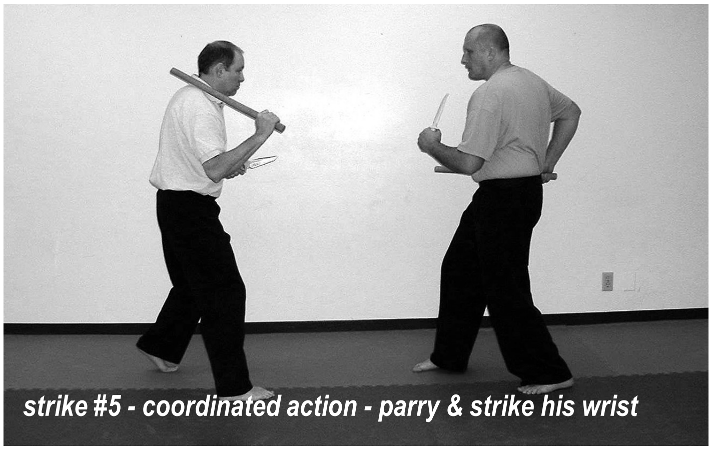


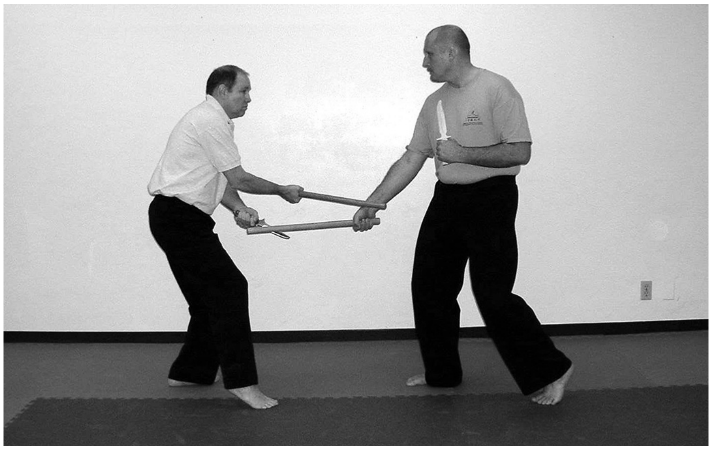

follow up stab


strike #4 - coordinated action

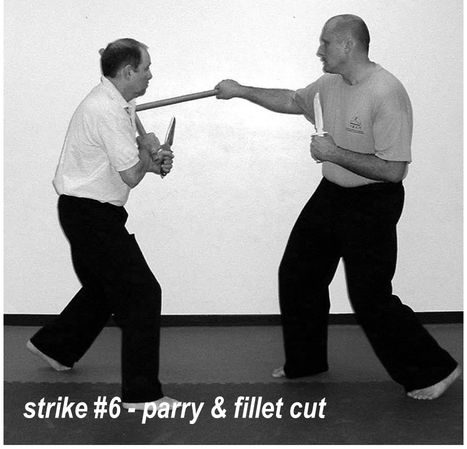

block & cut his cane arm

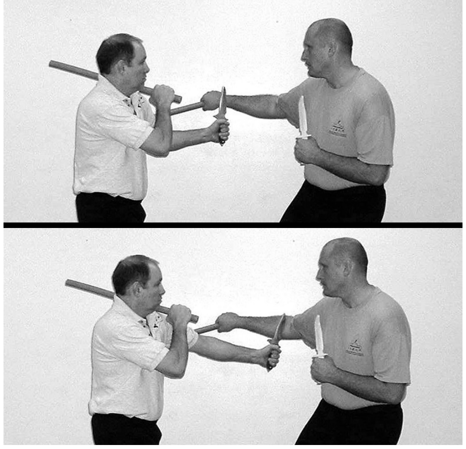

follow up thrust to his throat

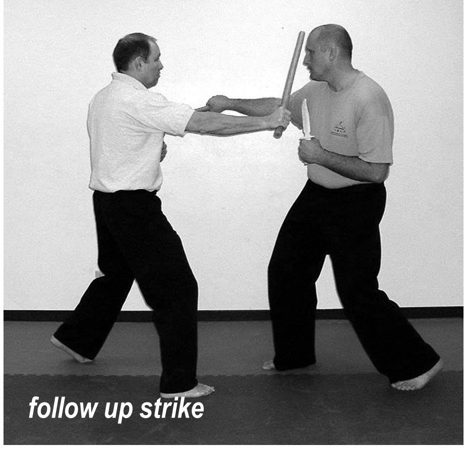

strike #5 - coordinated action - parry & strike his wrist

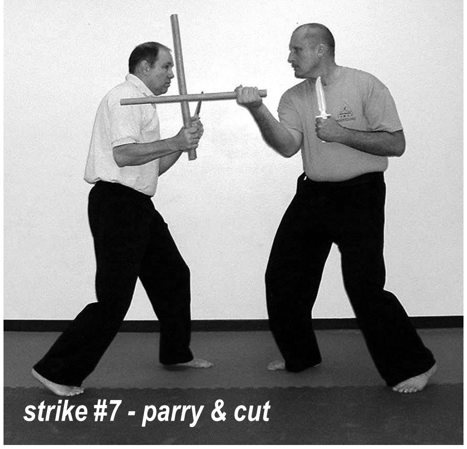


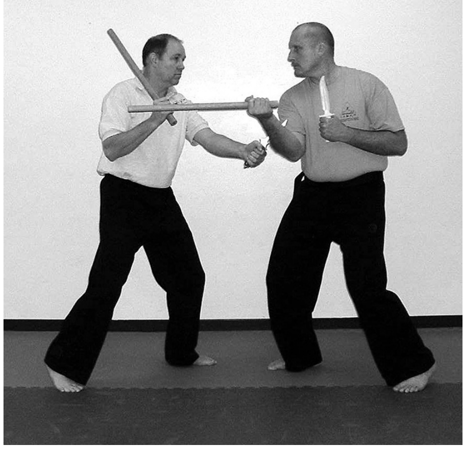
Defenses vs. strikes 1-12 options continued

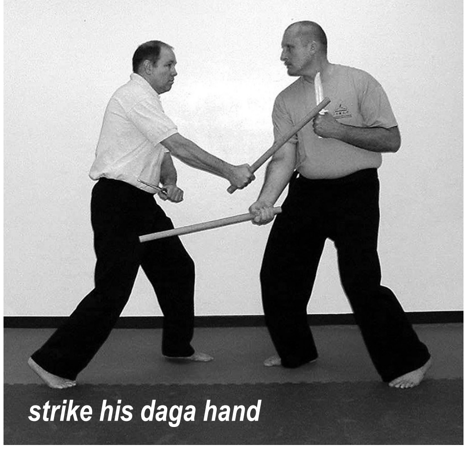

strike #6 - parry & fillet cut

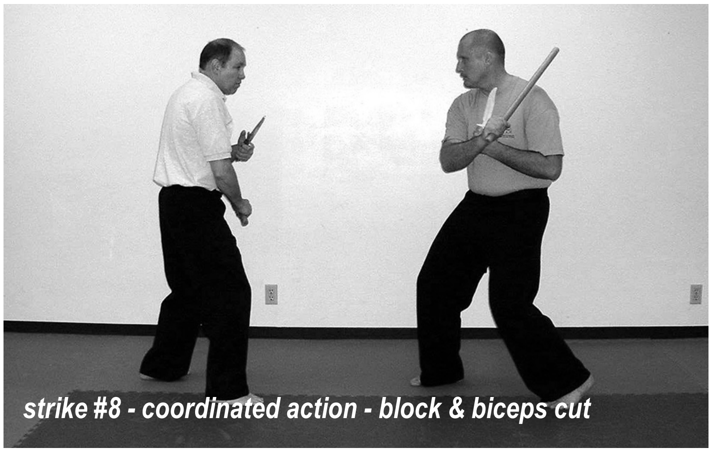


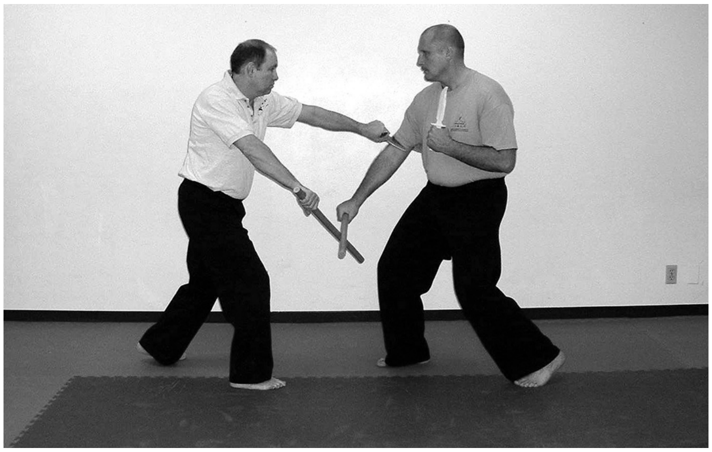

follow up strike

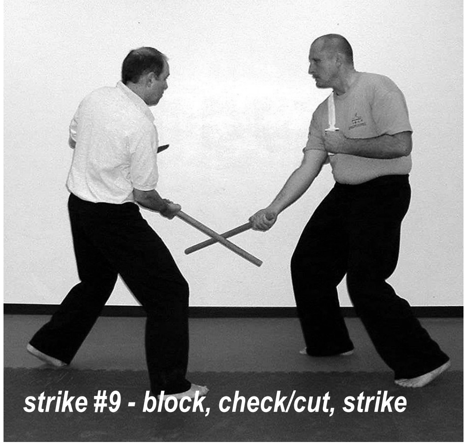

strike #7 - parry & cut

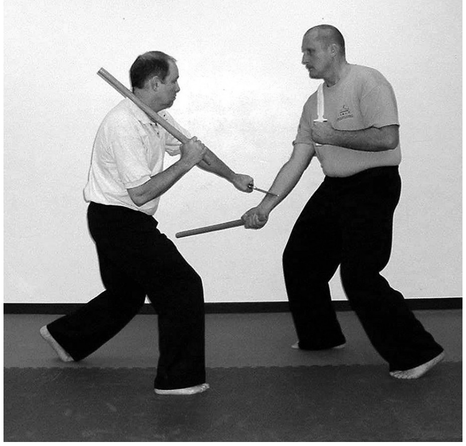


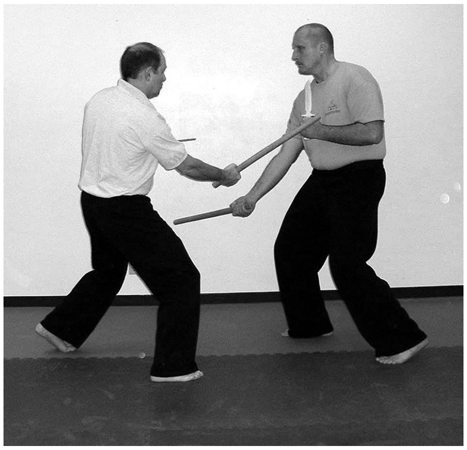

strike his daga hand


strike #8 - coordinated action - block & biceps cut

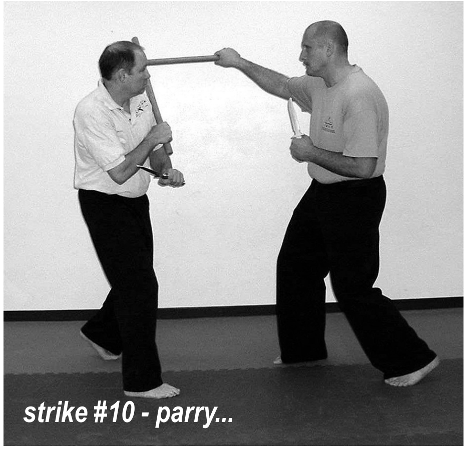


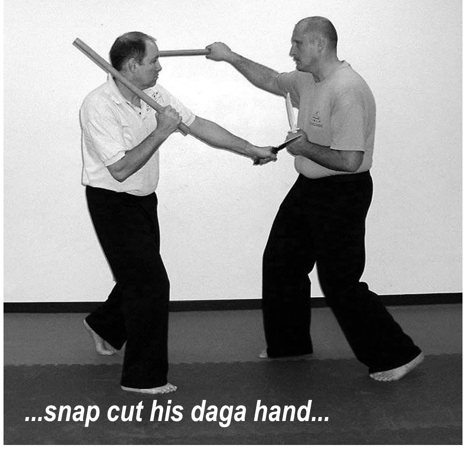

strike #9 - block, check/cut, strike

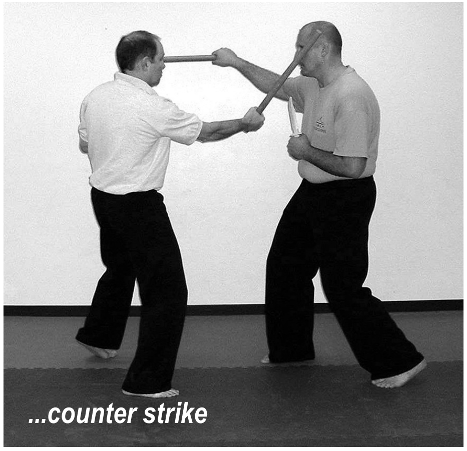


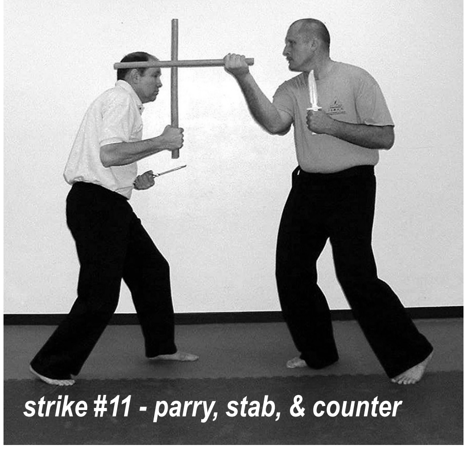


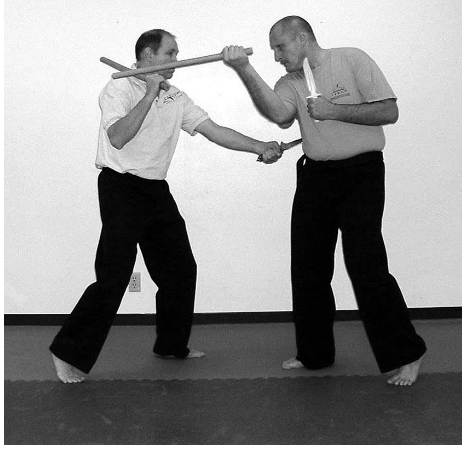
Defenses vs. strikes 1-12 options continued

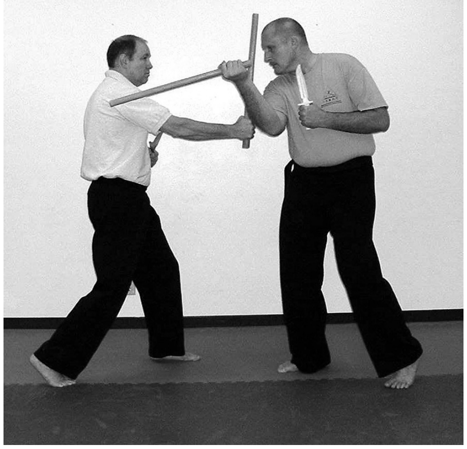

strike #10 - parry...

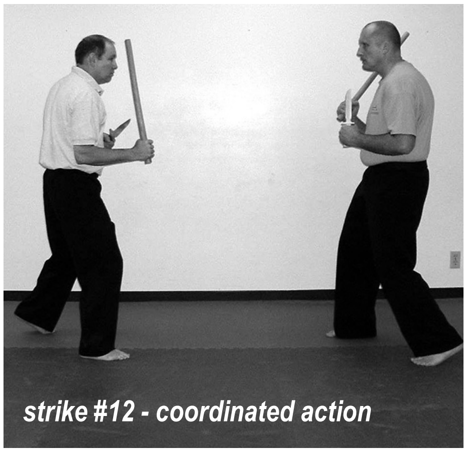

...snap cut his daga hand...

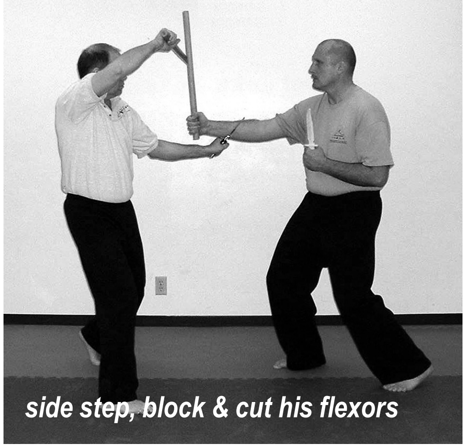

...counter strike

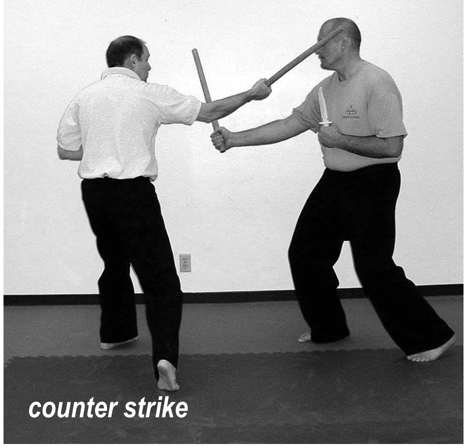

strike #11 - parry, stab, & counter



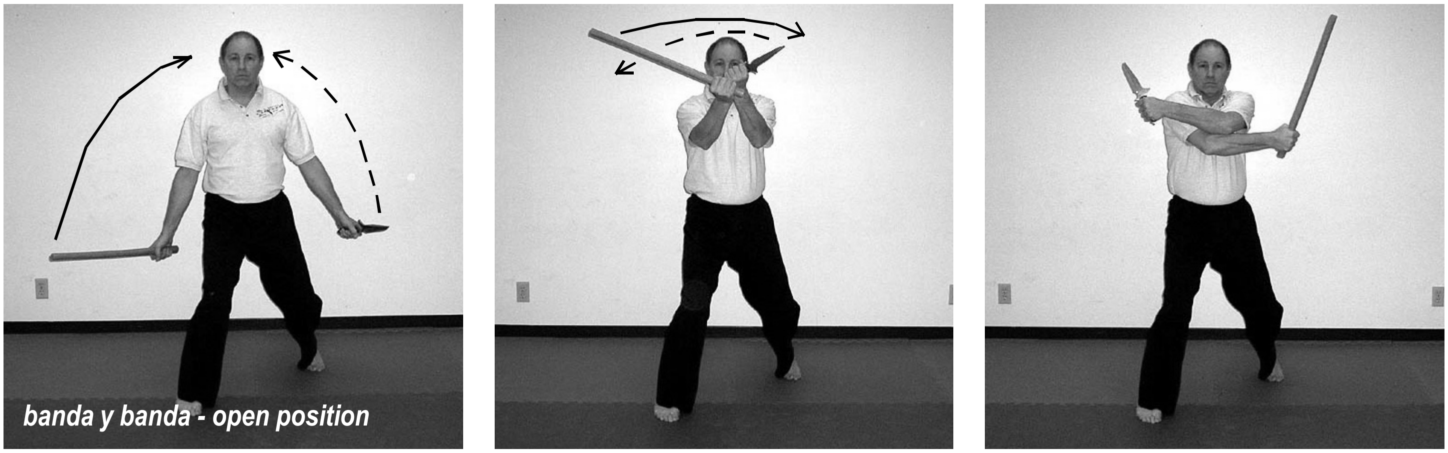


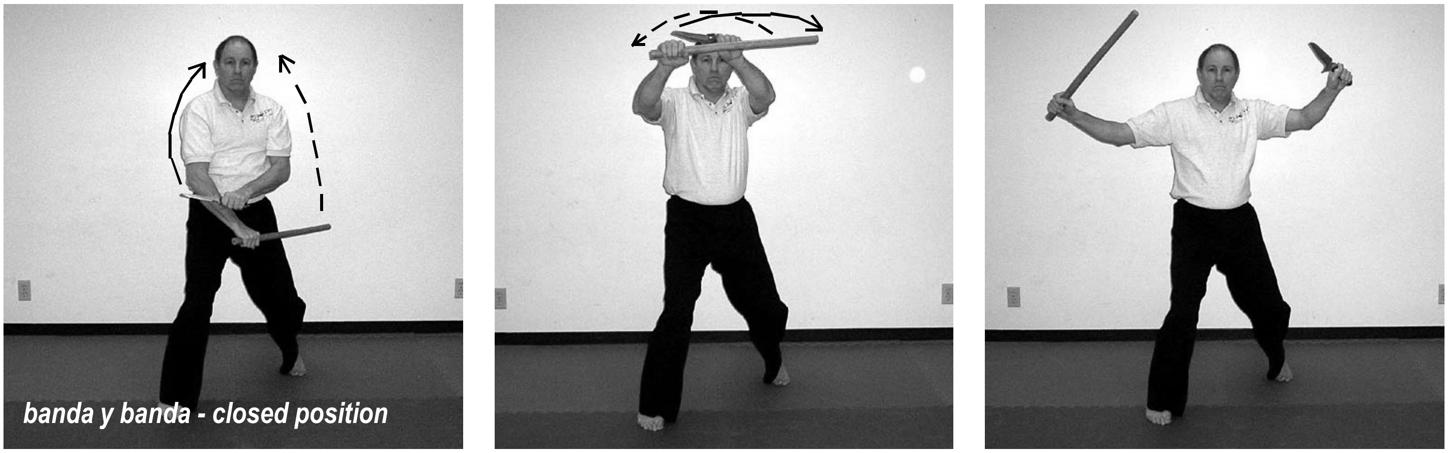

strike #12 - coordinated action

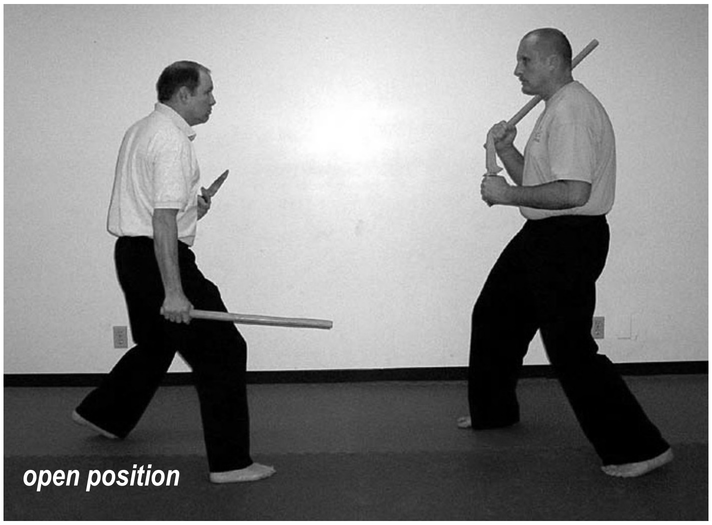

side step, block & cut his flexors

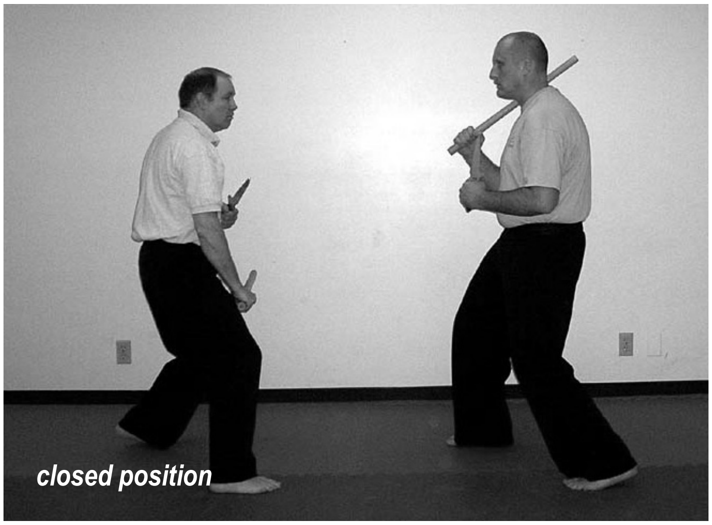

counter strike

Defense Against High Level Strikes - The next series of defensive actions involve the classical styles. A number of these are done from either an open position (arms apart) or a closed position (arms crossed). In this section I am going to divide the actions into defenses against highline, midline, and lowline strikes. The first to take up is the *Banda y Banda* (side by side). Illustrated below are the banda y banda actions done from an open position and a closed position.


banda y banda - open position

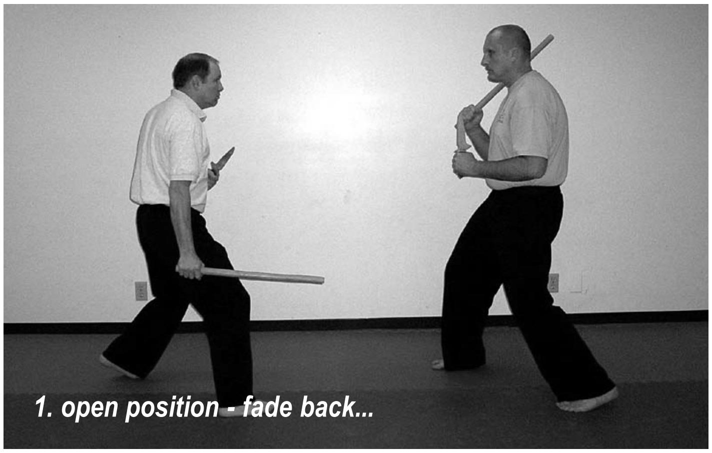

banda y banda - closed position

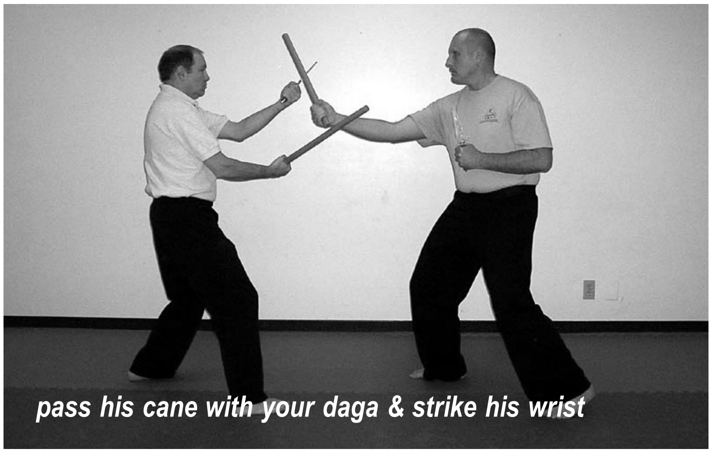

open position

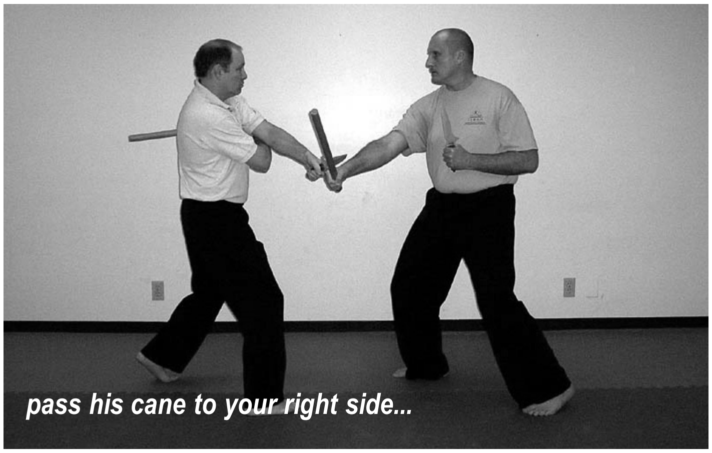

closed position

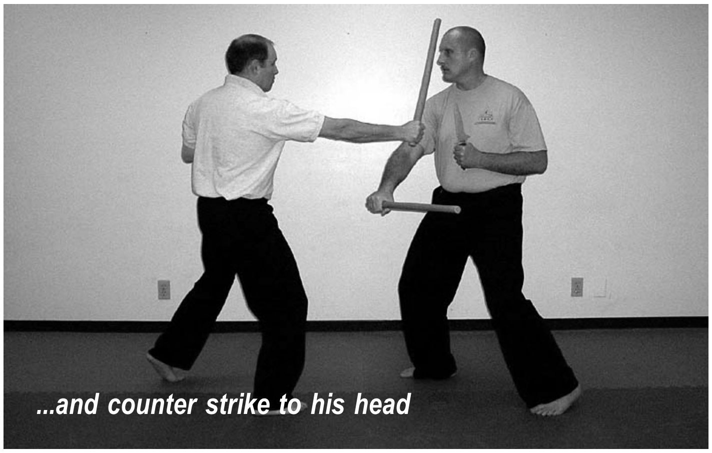
You will notice several things about many of my defensive actions and counters. First is that I am aware of my opponent's blade position and range. I *do not* step into his daga zone. A number of my counters have a strike to the daga hand as one of the follow ups. I feel this is important as you might only hit with a glancing blow to the head in a fast skirmish, leaving his daga free to counter. I am also quite simple in my counter strikes. Again I am looking at defending against two quite damaging weapons. There is not time for being fancy.

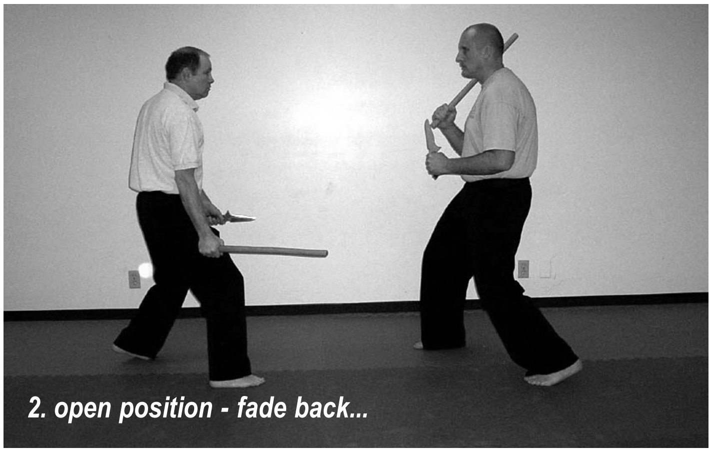
The first use of the highline banda y banda is against strike #1.

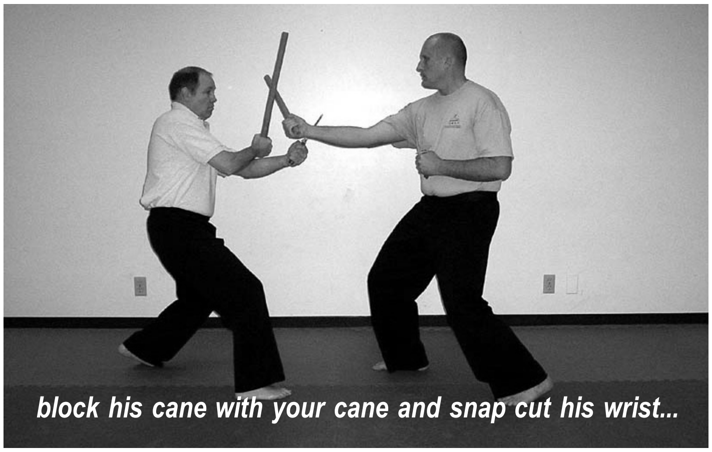

1. open position - fade back...

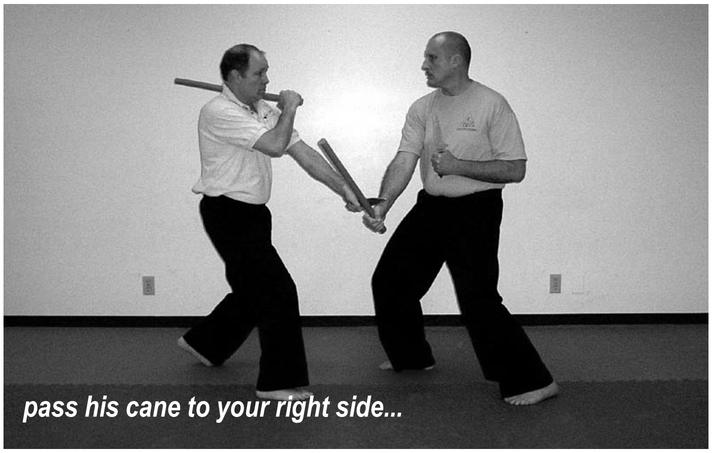

pass his cane with your daga & strike his wrist

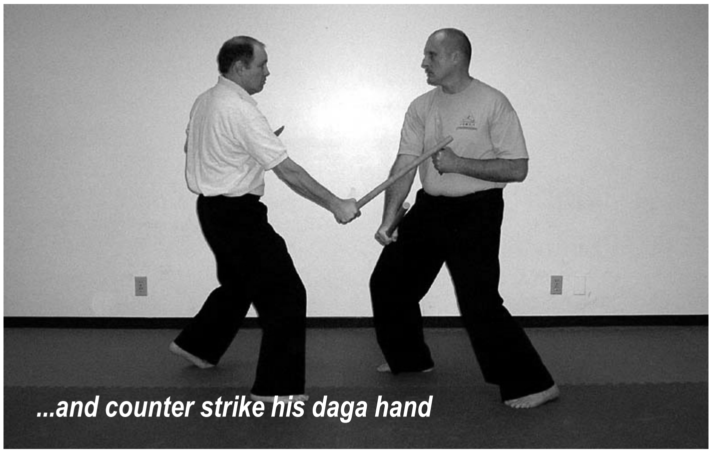

pass his cane to your right side...


...and counter strike to his head

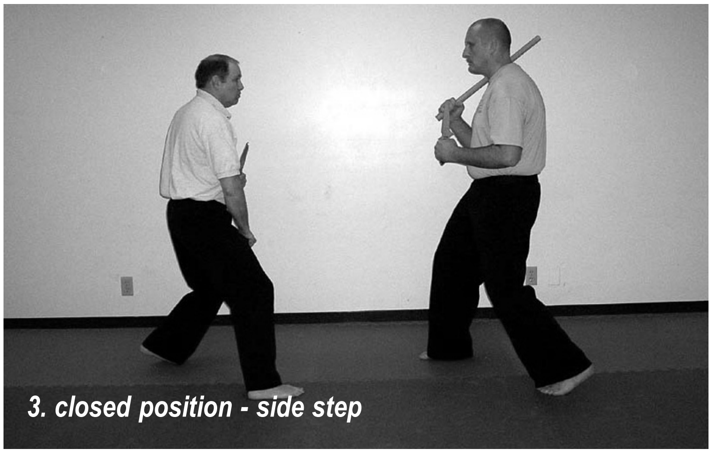

2. open position - fade back...

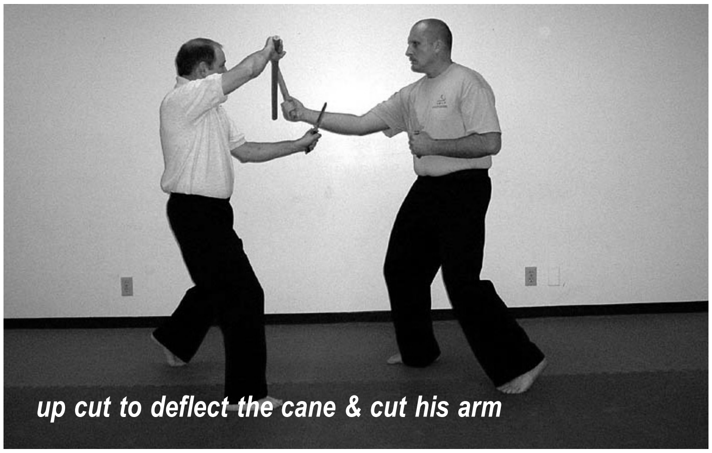

block his cane with your cane and snap cut his wrist...

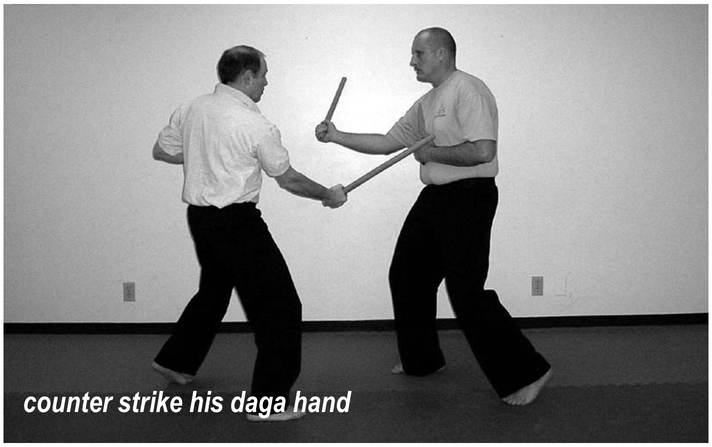

pass his cane to your right side...

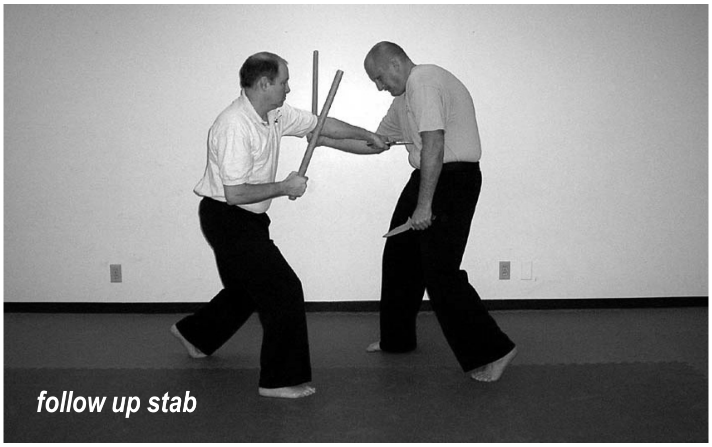

...and counter strike his daga hand

Banda y banda highline defenses continued.

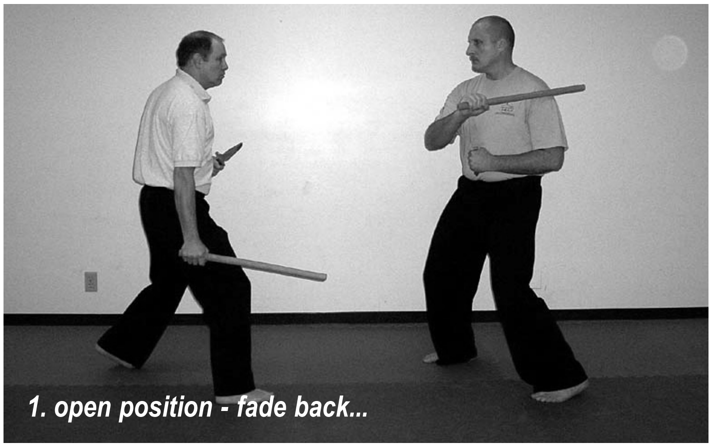

3. closed position - side step

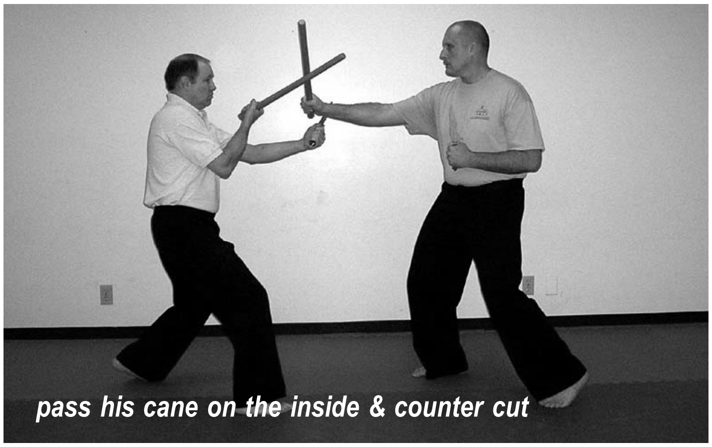

up cut to deflect the cane & cut his arm

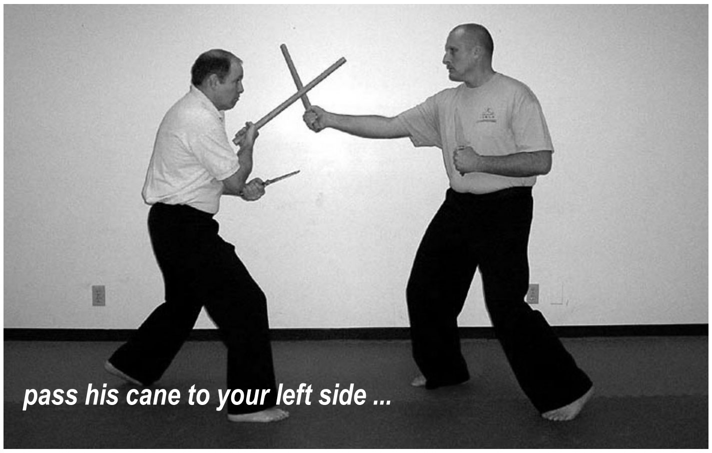

counter strike his daga hand

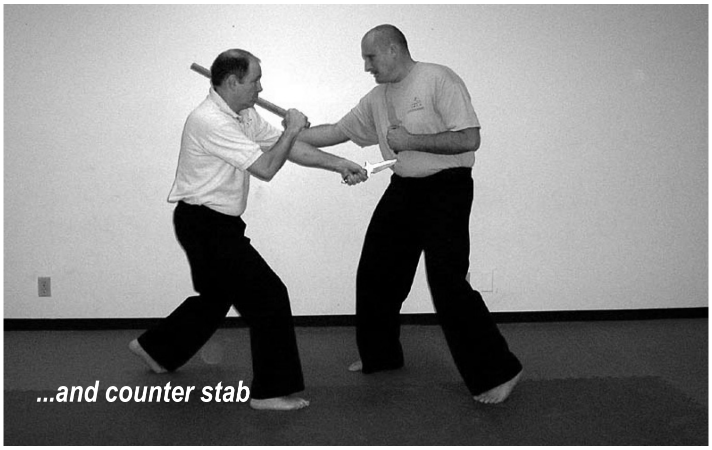

follow up stab

Banda y banda defense against strike #2

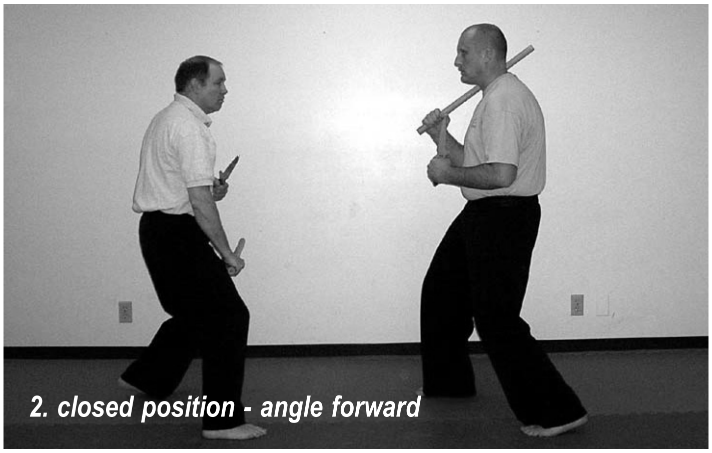

1. open position - fade back...

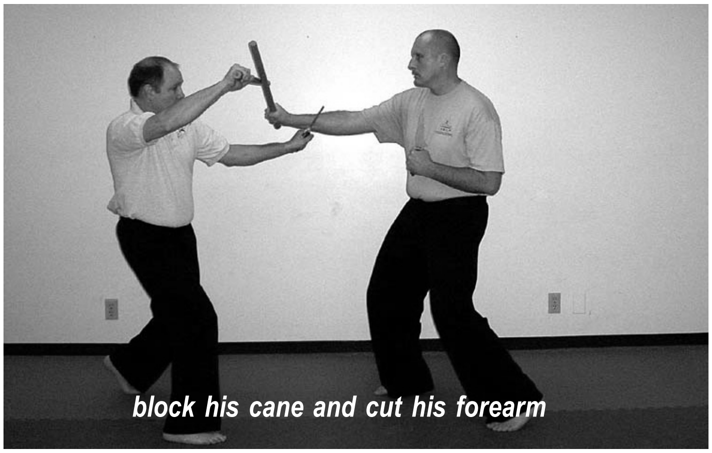

pass his cane on the inside & counter cut

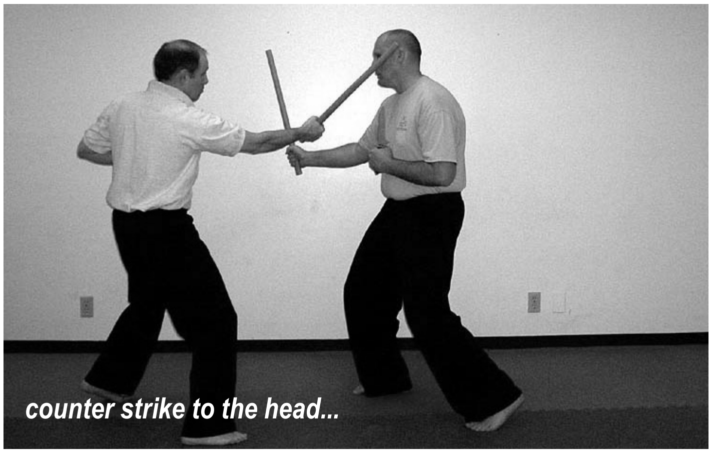

pass his cane to your left side ...

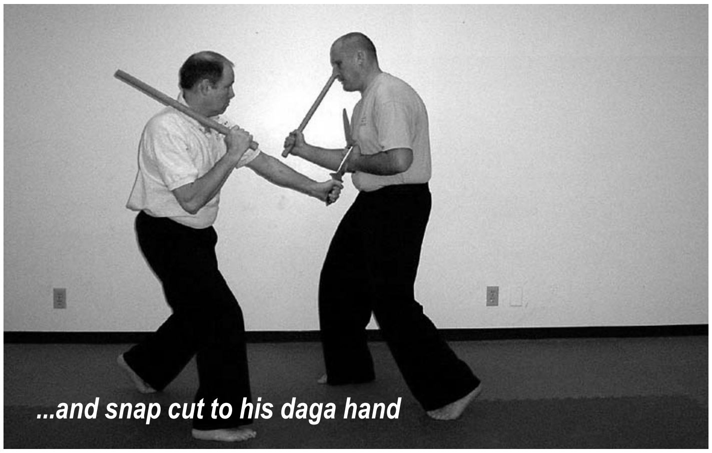

...and counter stab

Banda y banda highline defenses continued.


2. closed position - angle forward

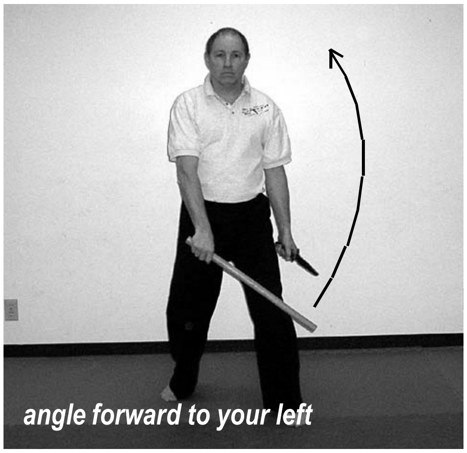

block his cane and cut his forearm

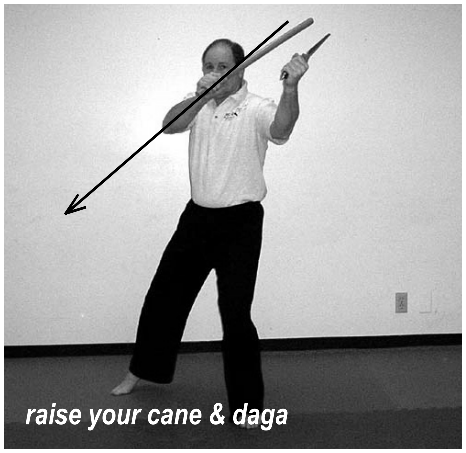

counter strike to the head...

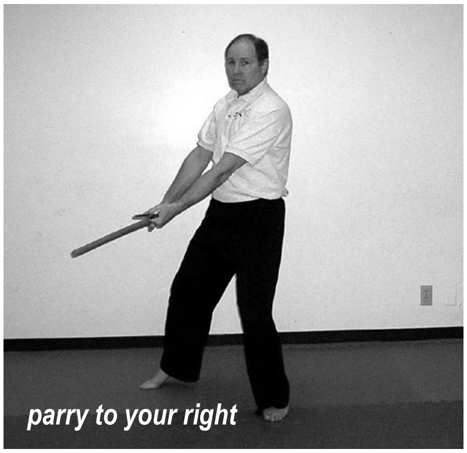

...and snap cut to his daga hand

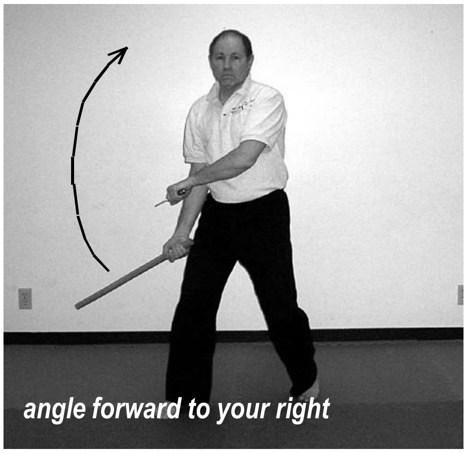
Tom Corsine & Prof. Anderson at the 2005 Edged/Impact Weapons Seminar

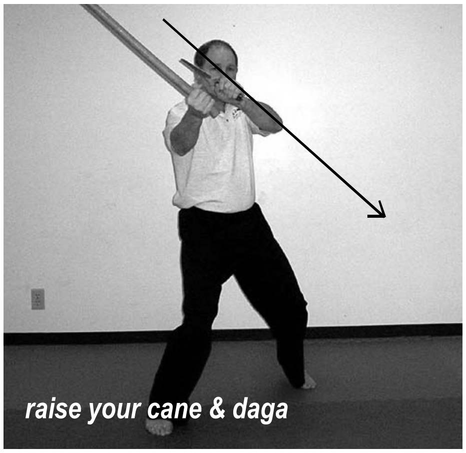
The *Palis-Palis* was taught to Prof. Presas by his grandfather when he was a child. The Palis-Palis is a method of redirecting the force of your opponent's strike rather than meeting it head on. In using the Palis-Palis you angle step to aid the action. I initially learned Palis-Palis as a counter to a midline strike, a #3 or #4. In his original video tape series (made in 1985) he demonstrates highline and lowline applications. The solo motions are shown below.

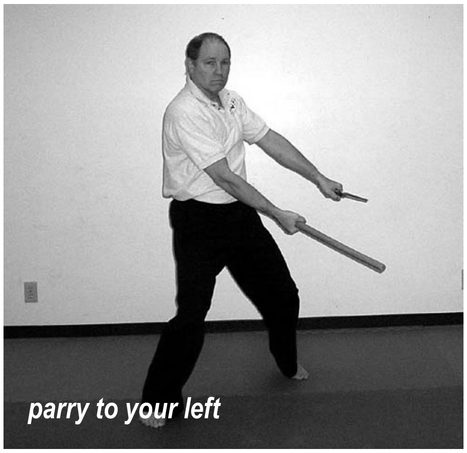

angle forward to your left

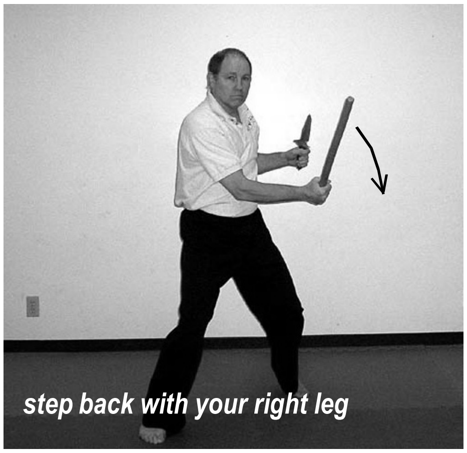

raise your cane & daga

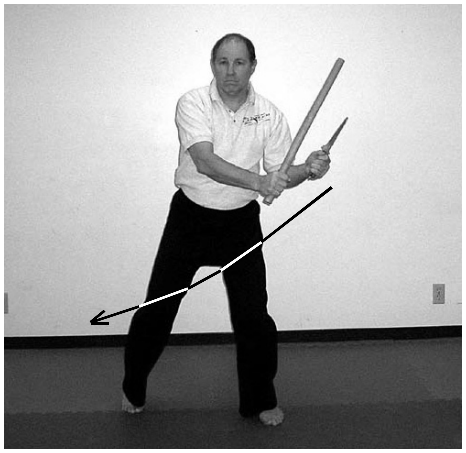

parry to your right

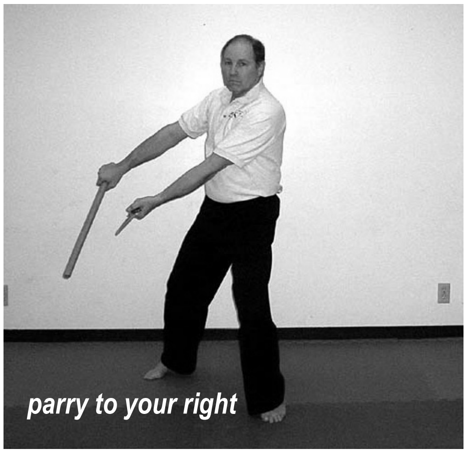

angle forward to your right


raise your cane & daga


parry to your left


step back with your right leg

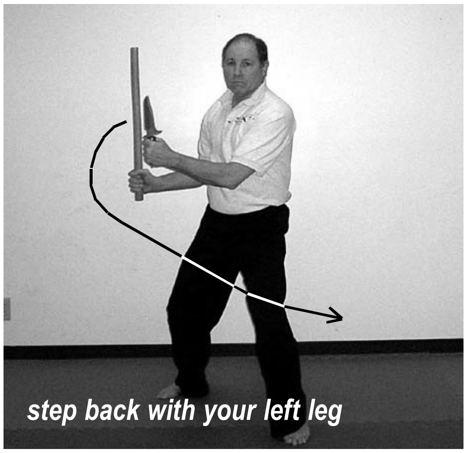


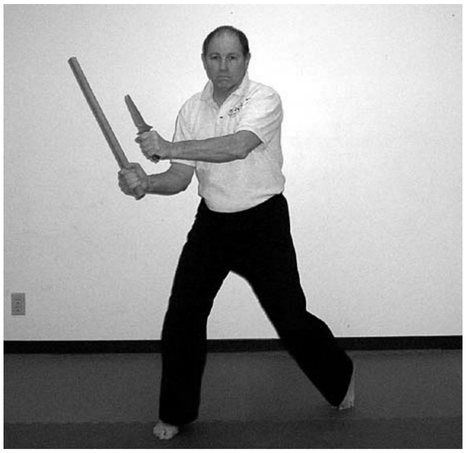

parry to your right

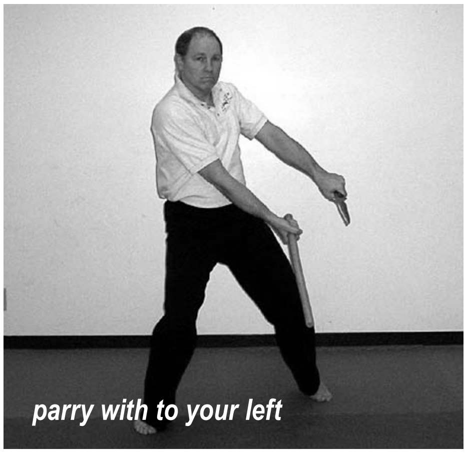
A note on the Palis-Palis: The highline and low line applications are two tool passing actions. When you pass a strike you get behind the trajectory of the strike itself. Angling or withdrawing the intended target of your opponent's strike are vital in the applications of any passing action.

(continued on next page)

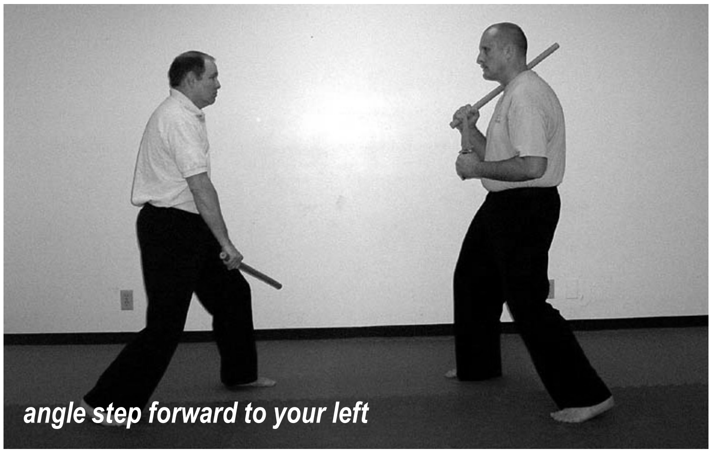
Palis-Palis solo motions continued.

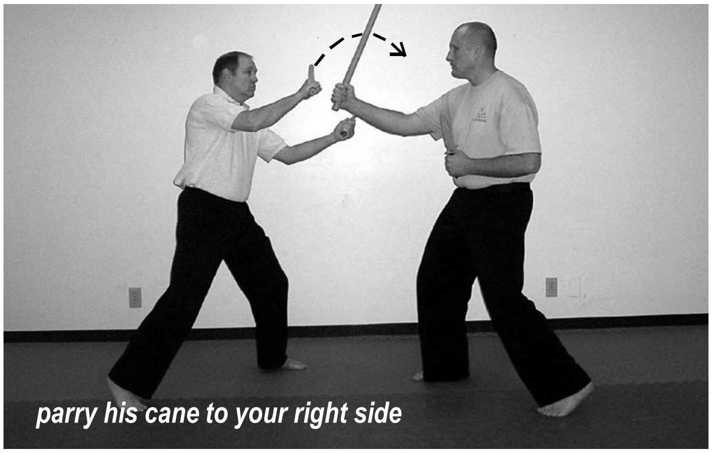

step back with your left leg

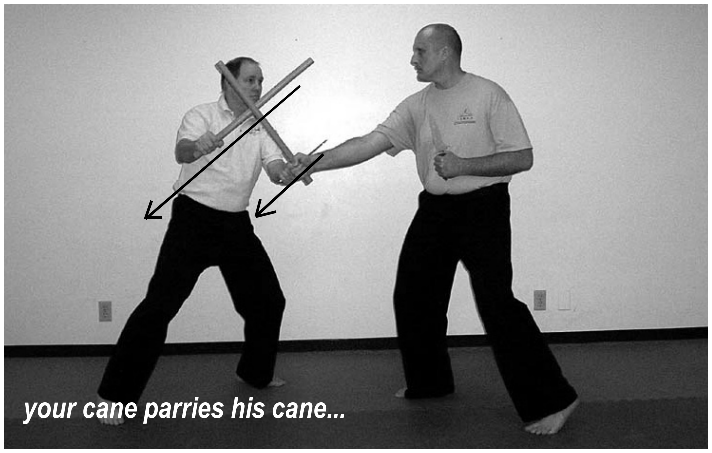


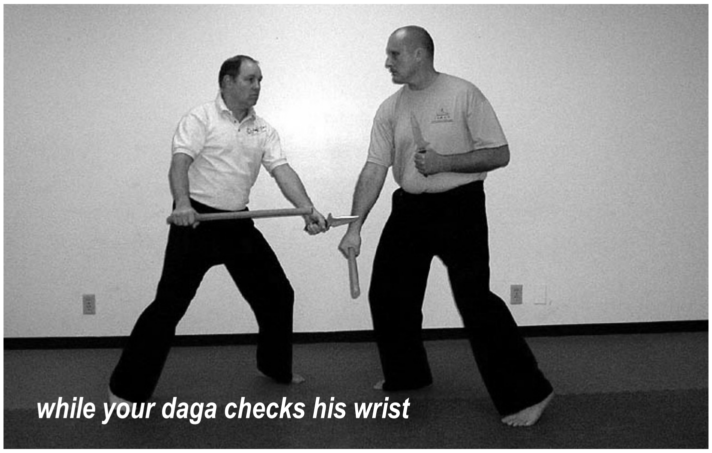

parry with to your left

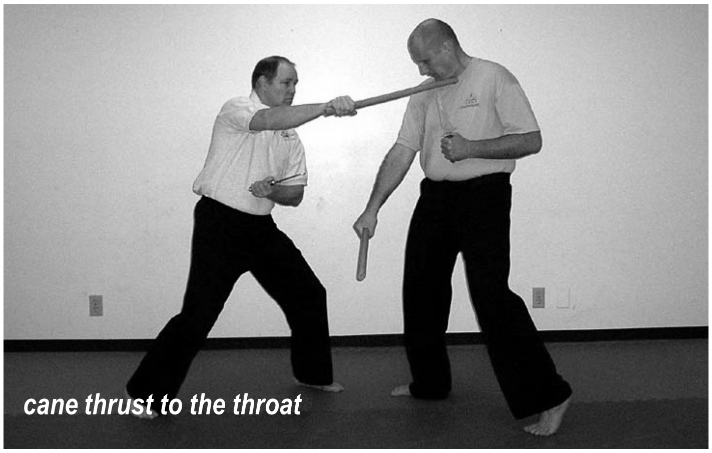
Application of the Palis-Palis against strike #12

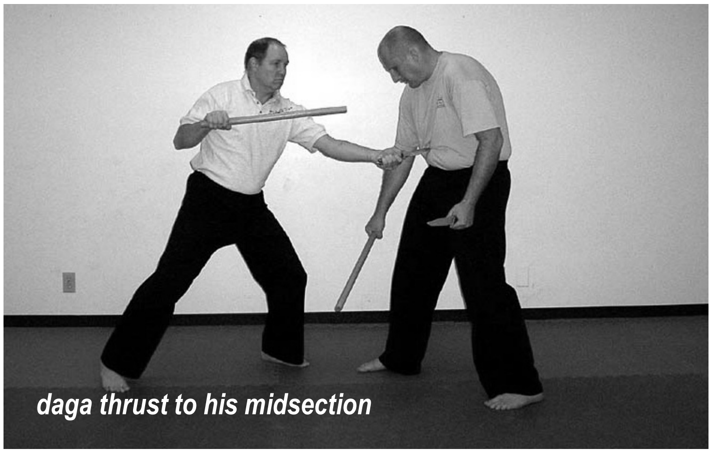

angle step forward to your left


parry his cane to your right side

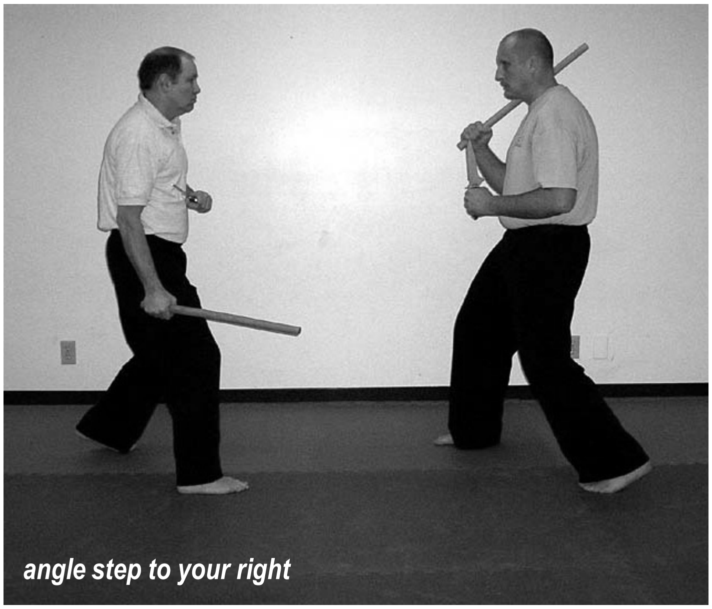

your cane parries his cane...


while your daga checks his wrist

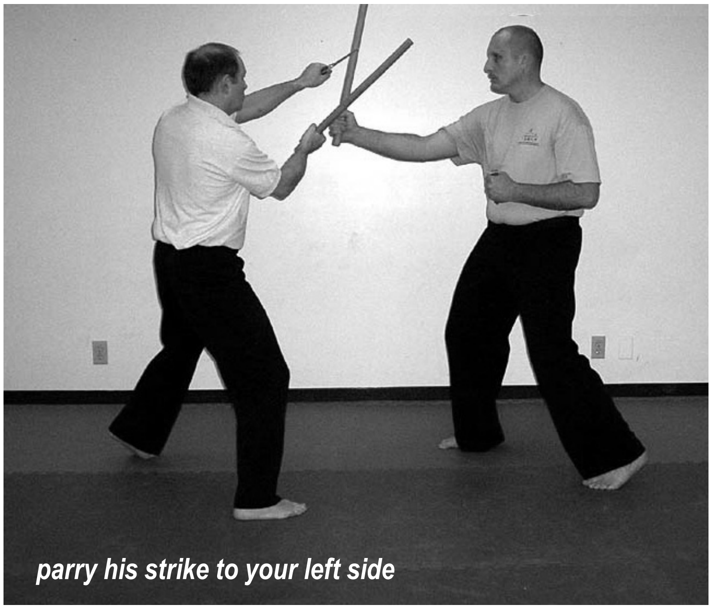

cane thrust to the throat


daga thrust to his midsection

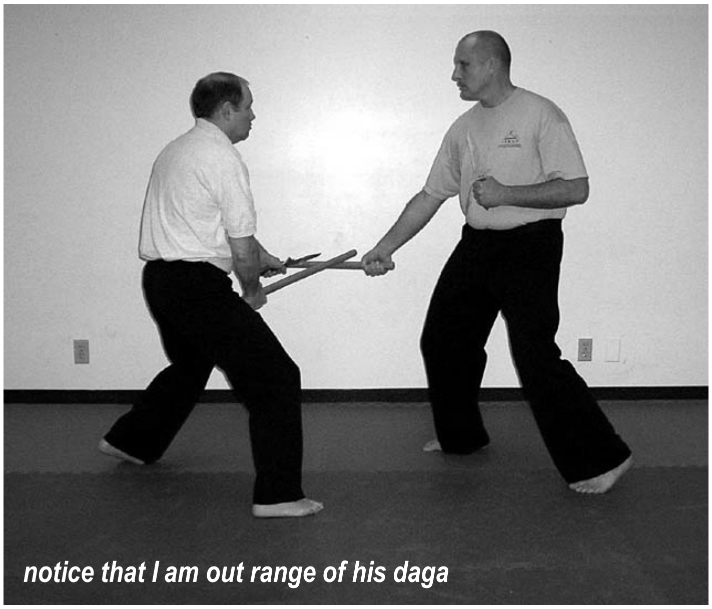
Palis-Palis defense against strike #12. I make my angle step more shallow to stay out of the daga zone.



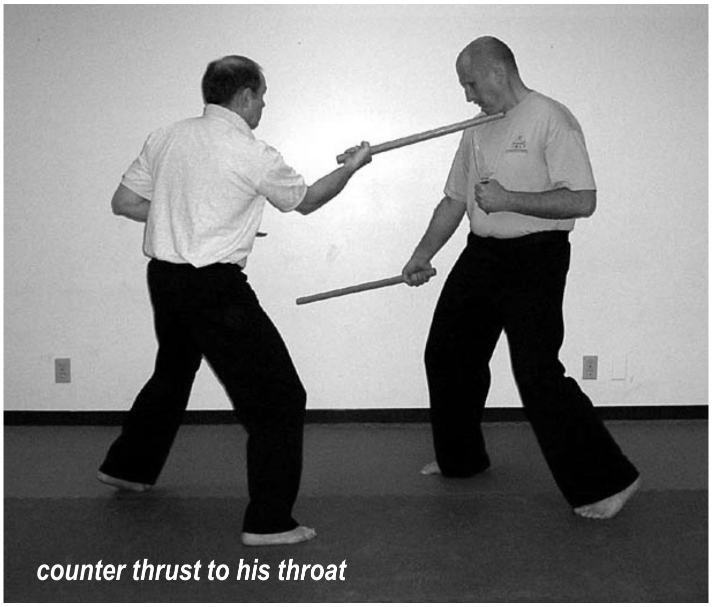
angle step to your right



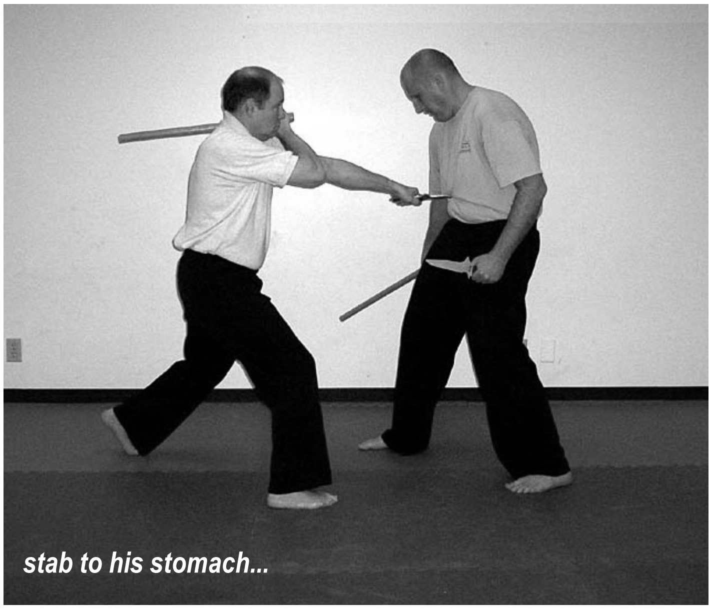
parry his strike to your left side



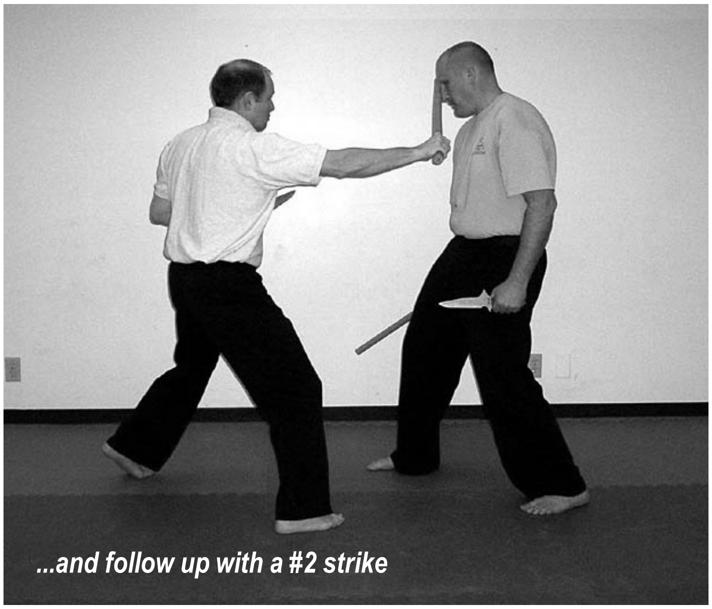
notice that I am out range of his daga



counter thrust to his throat

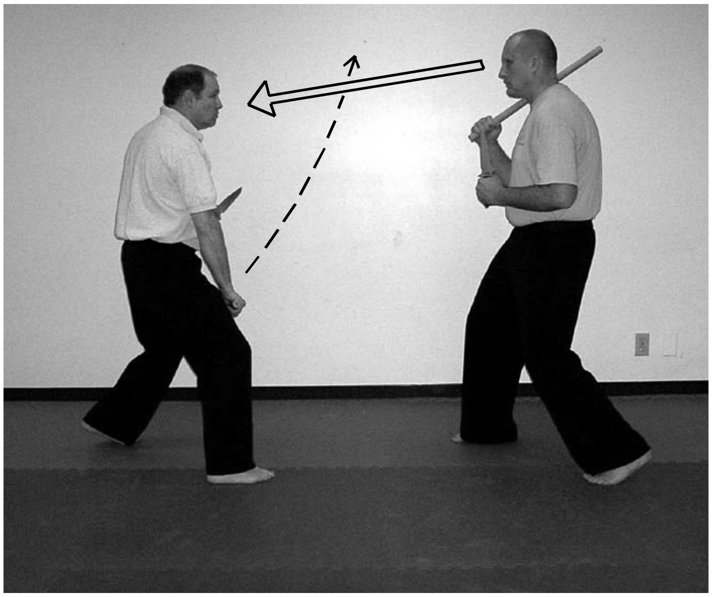


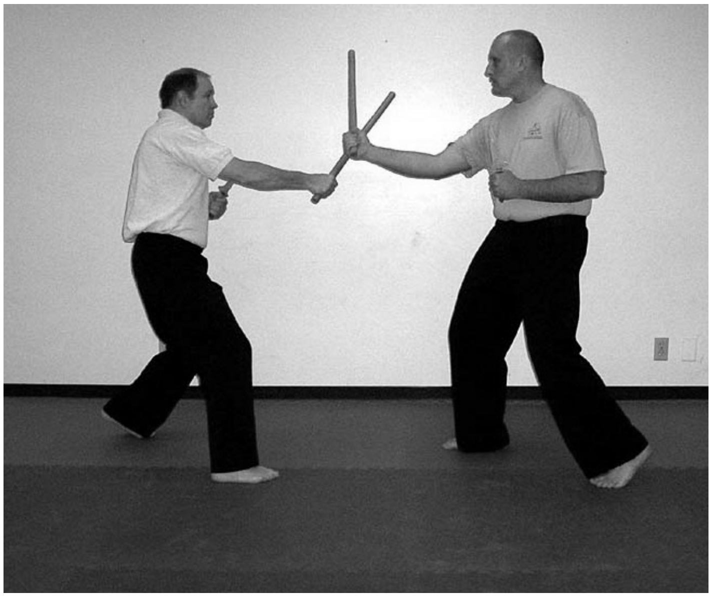
stab to his stomach...

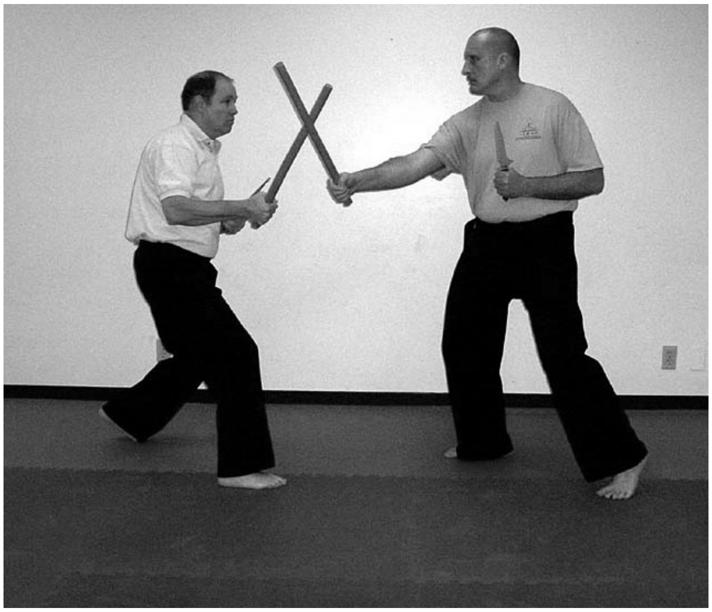


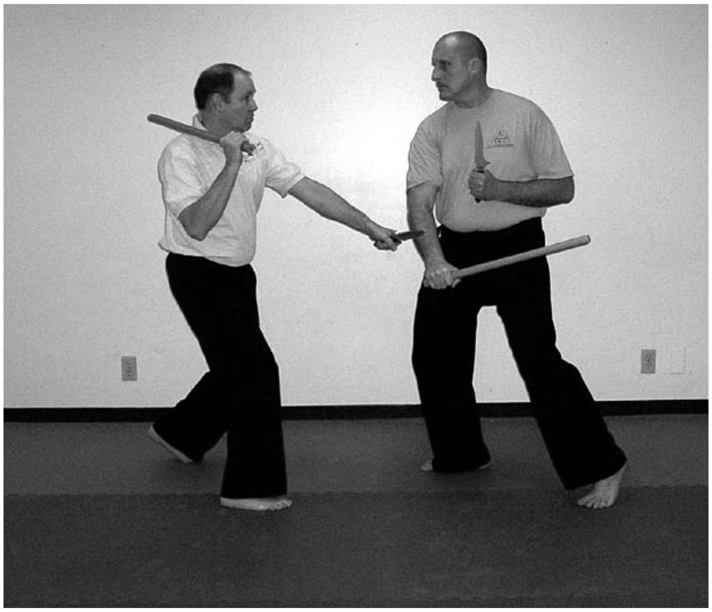
...and follow up with a #2 strike

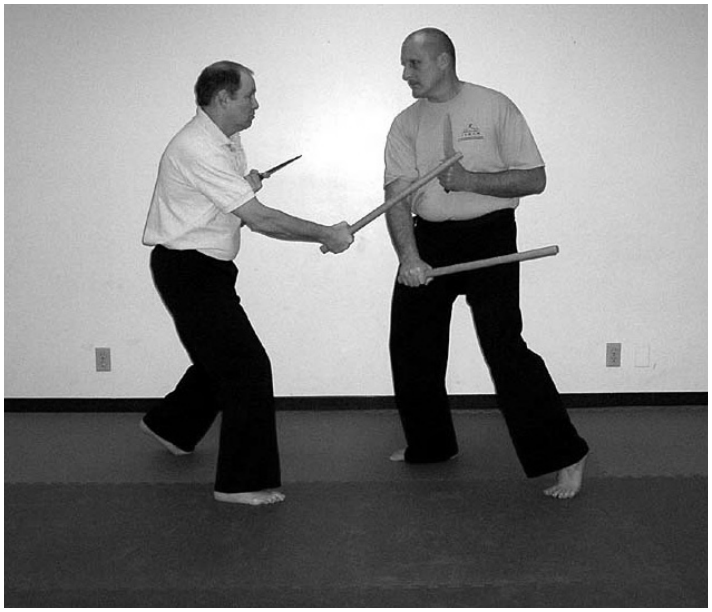
Passing is running your cane *behind* the trajectory (direction of force) of his cane and then redirecting it off target. Against a highline strike you often have to fade back from or duck his strike in conjunction with your pass to make it effective.

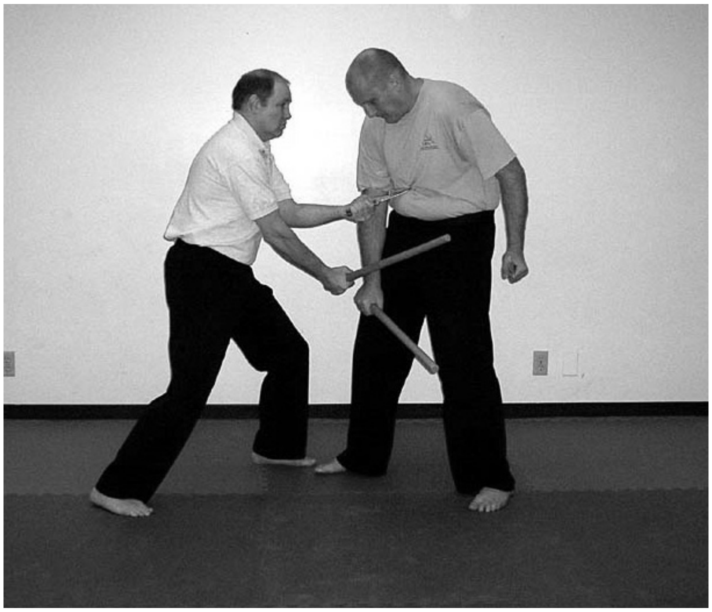




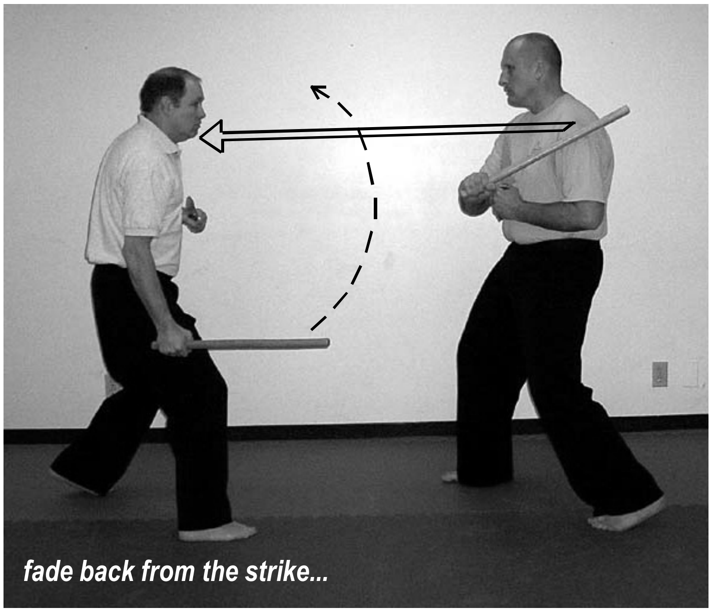


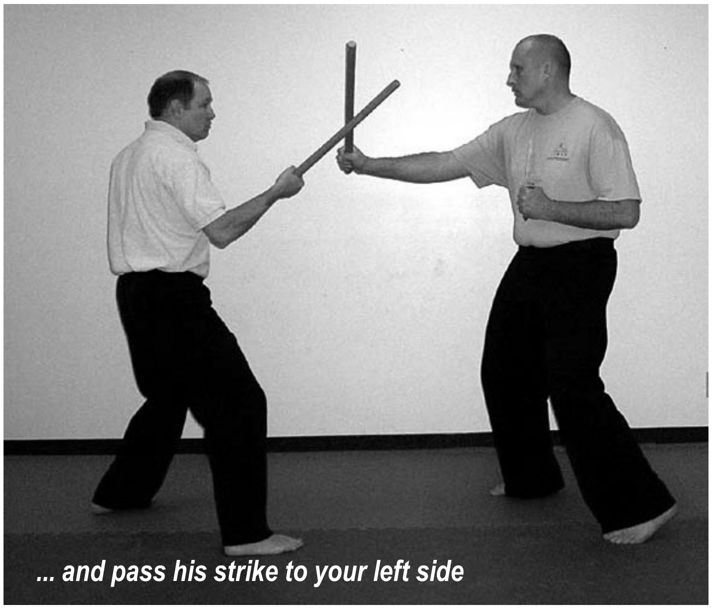


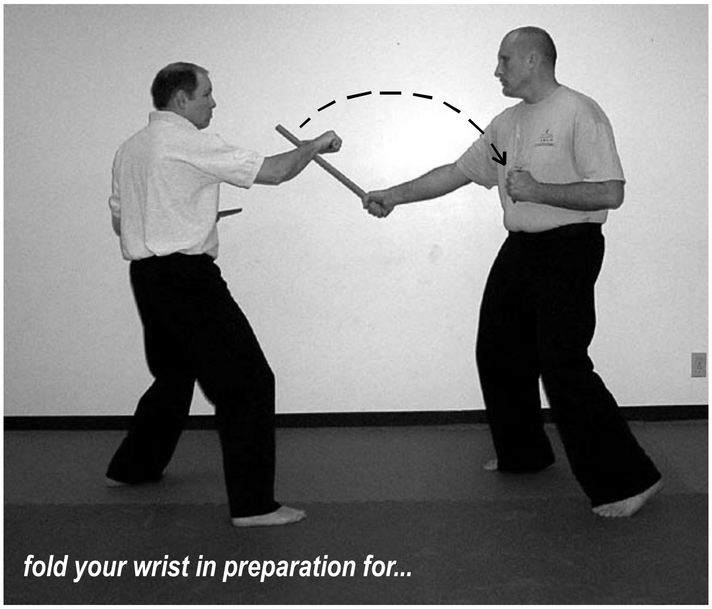


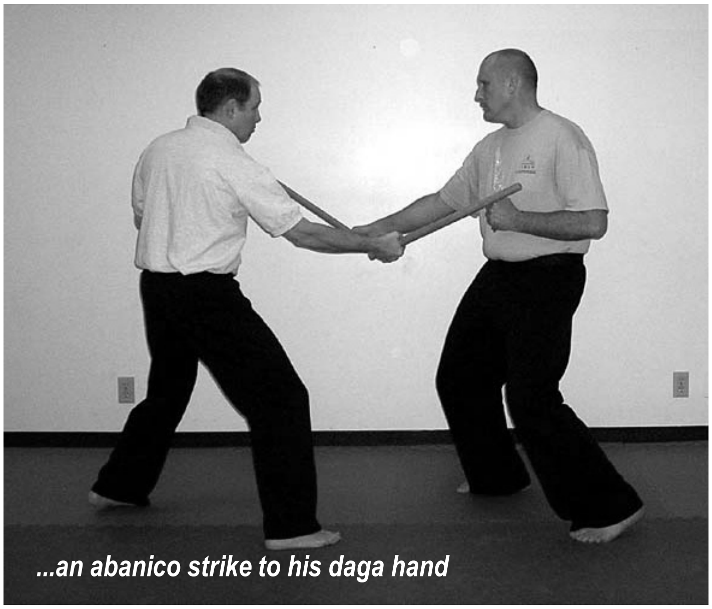


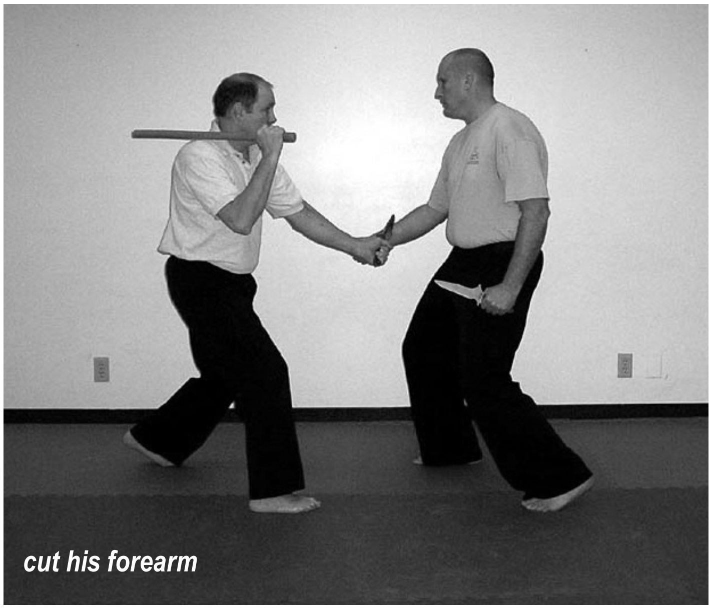
Passing a strike #2.

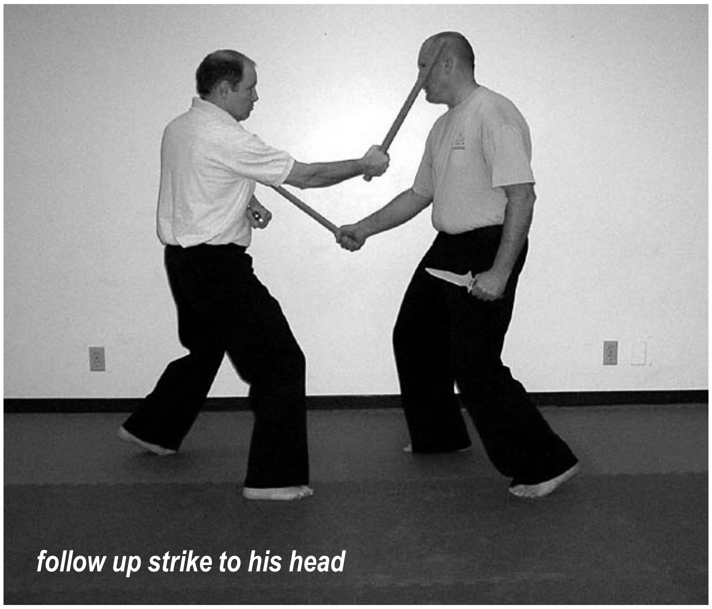

fade back from the strike...


... and pass his strike to your left side

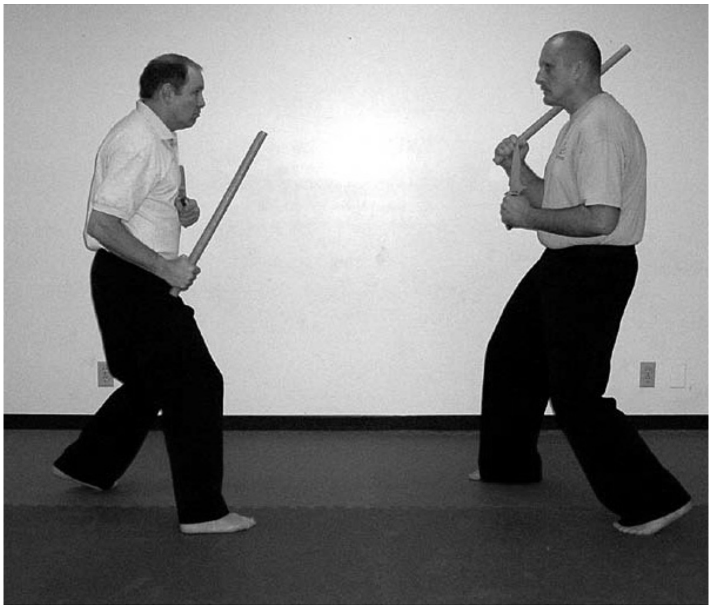

fold your wrist in preparation for...

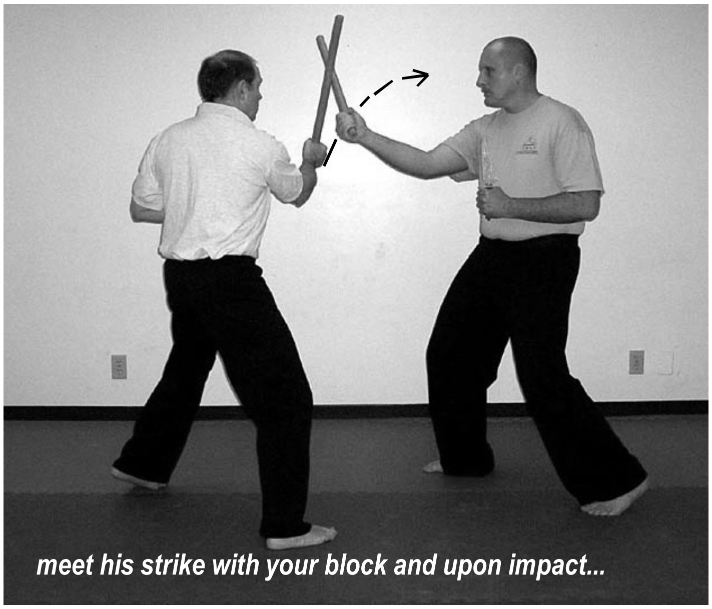

...an abanico strike to his daga hand


cut his forearm

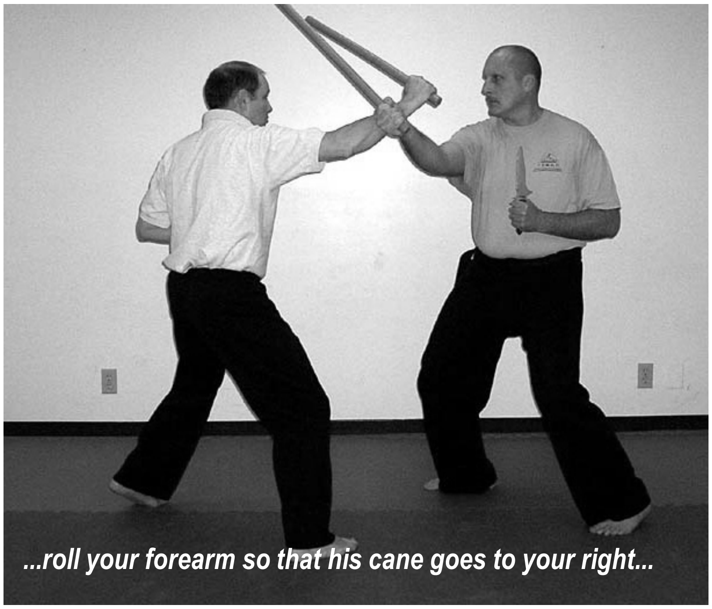

follow up strike to his head

A *sweep stroke* is a combination of a meet and pass. You meet your opponent's strike head on and upon impact you use your forearm to roll his cane to the other side of your head. This is a set up for an immediate abanico counter.

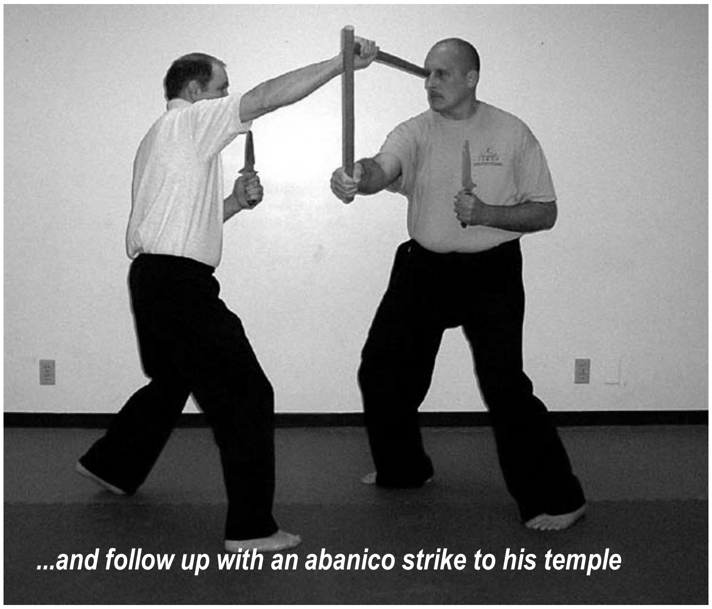




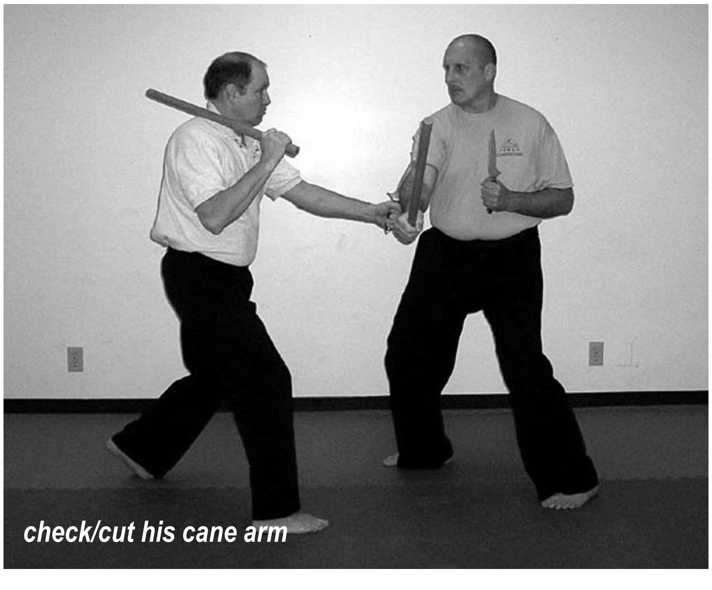
meet his strike with your block and upon impact...



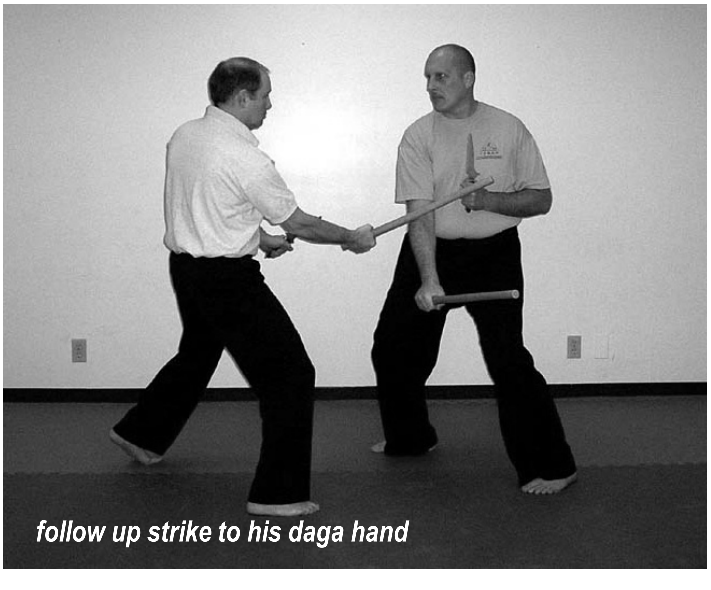
...roll your forearm so that his cane goes to your right...



...and follow up with an abanico strike to his temple

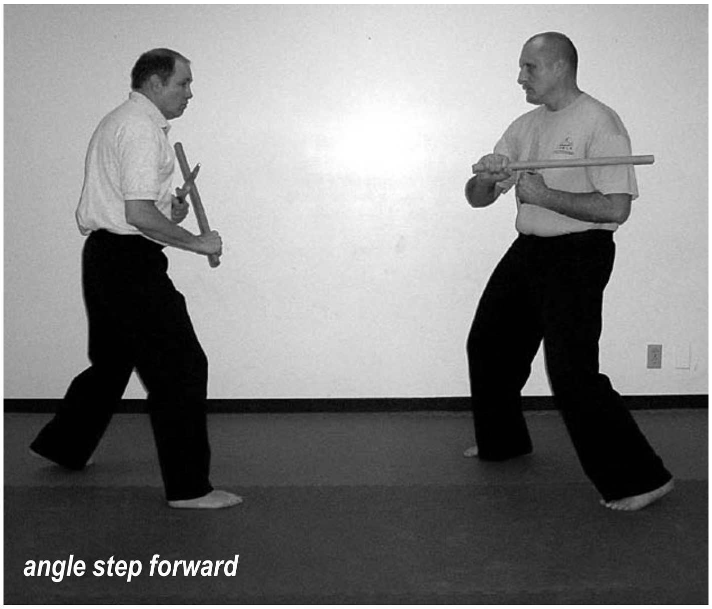


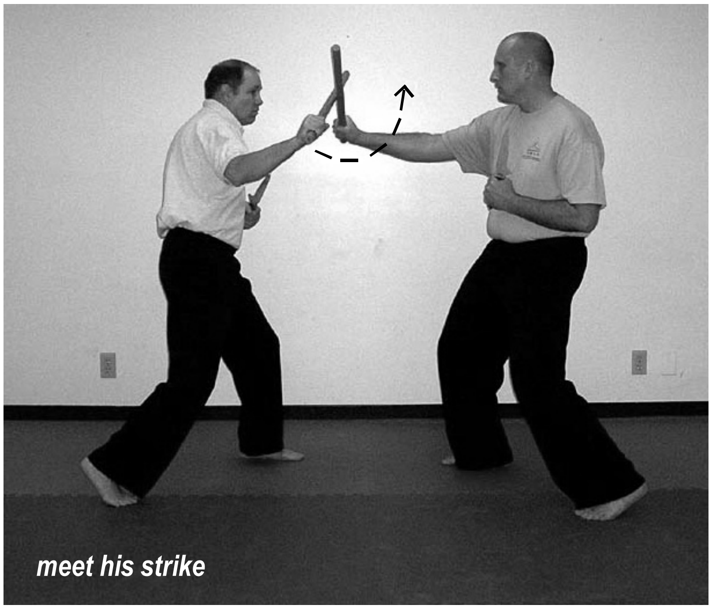
check/cut his cane arm

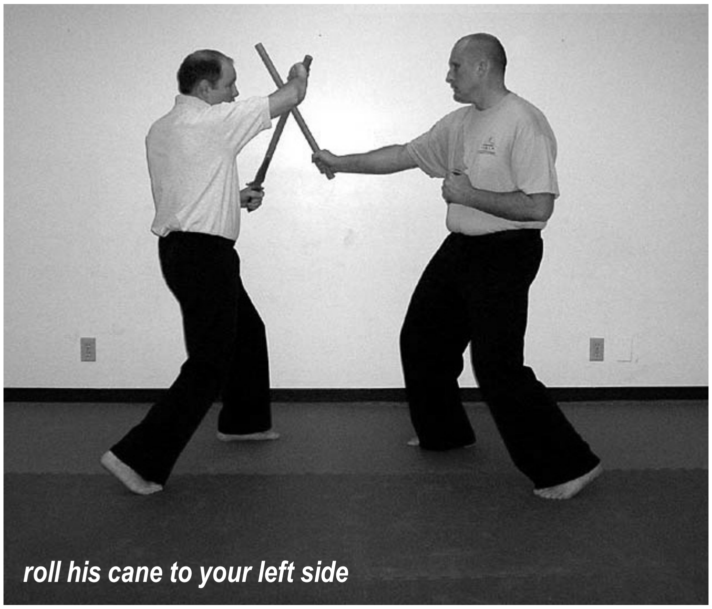


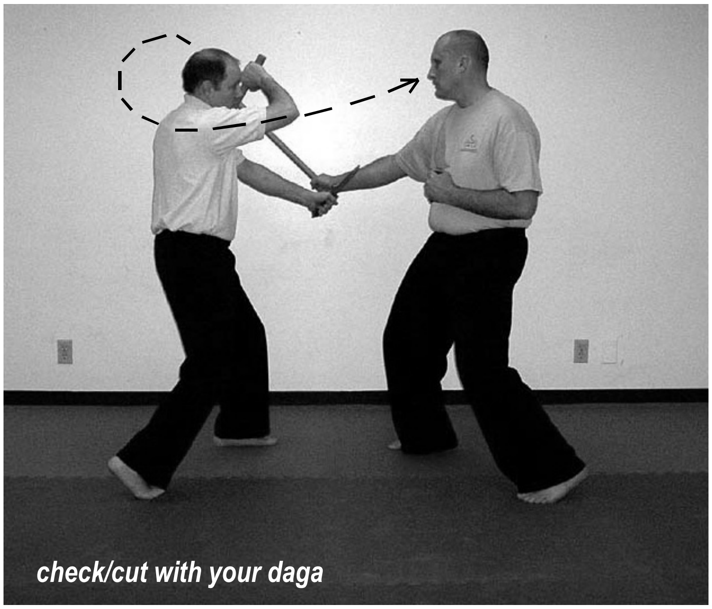
follow up strike to his daga hand

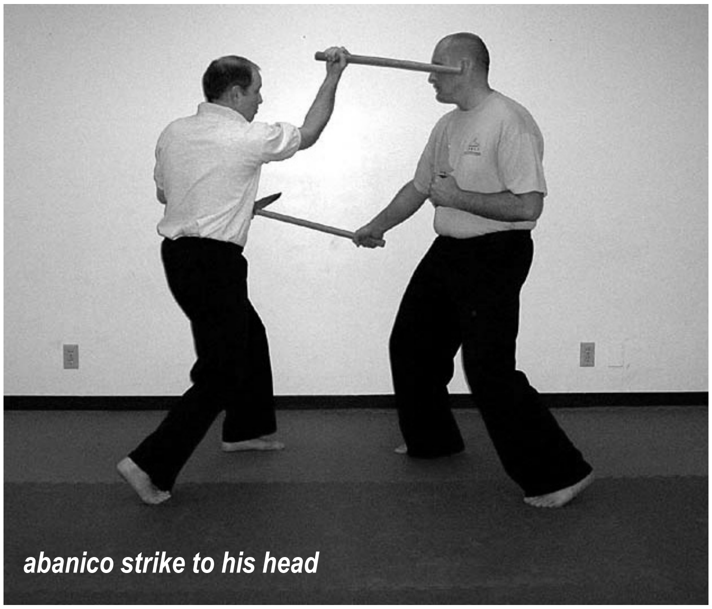
Sweep stroke defense against s strike #2.

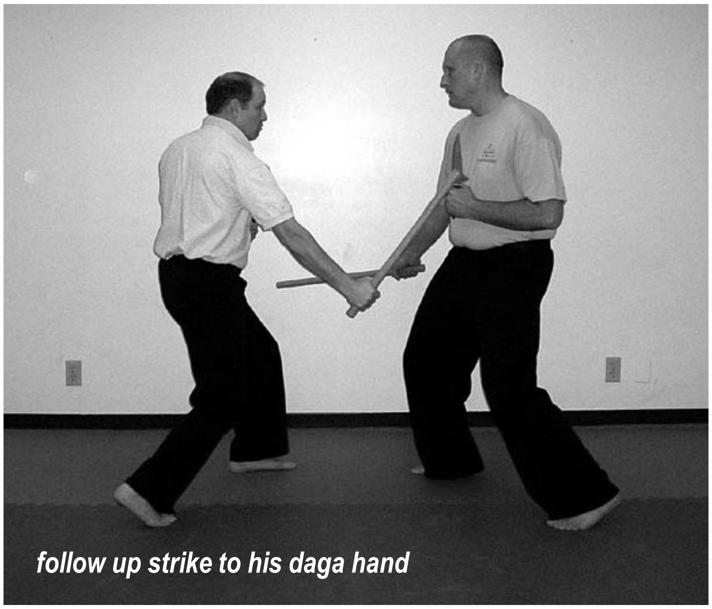

angle step forward


meet his strike

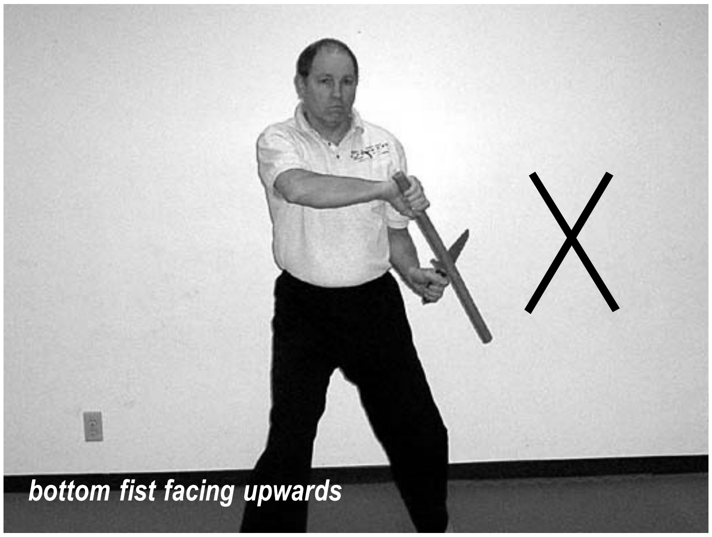

roll his cane to your left side

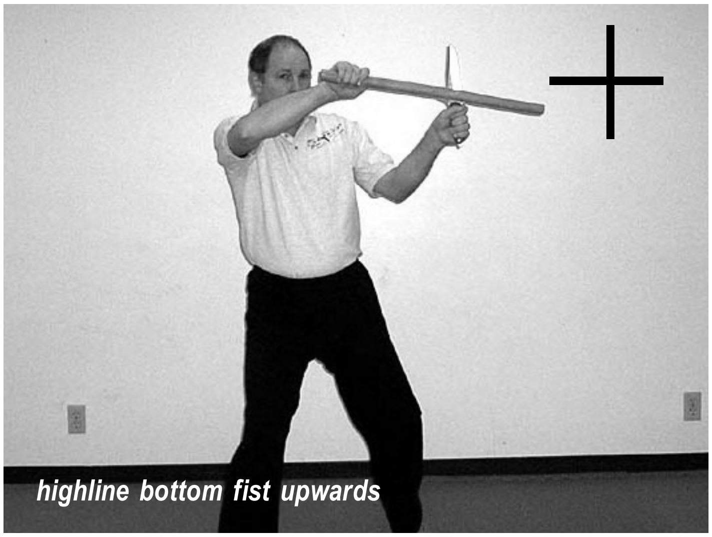

check/cut with your daga

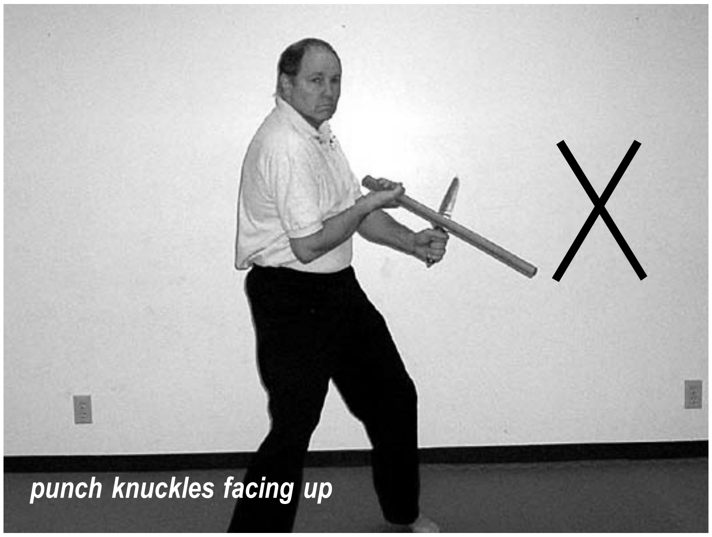

abanico strike to his head

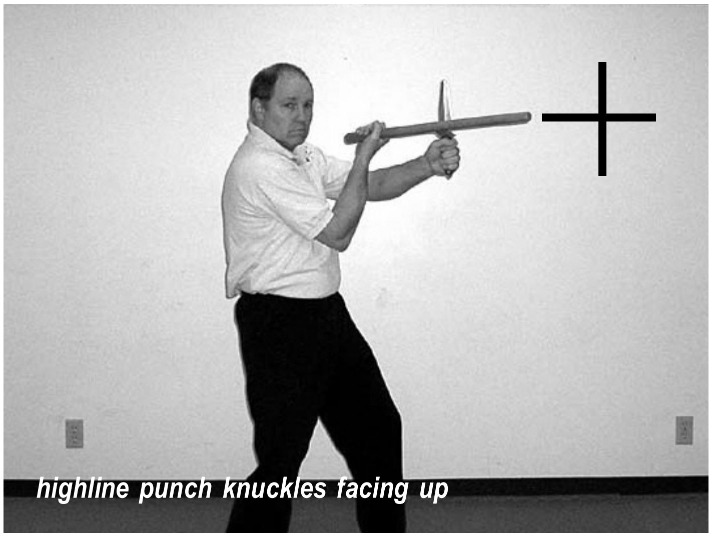

follow up strike to his daga hand

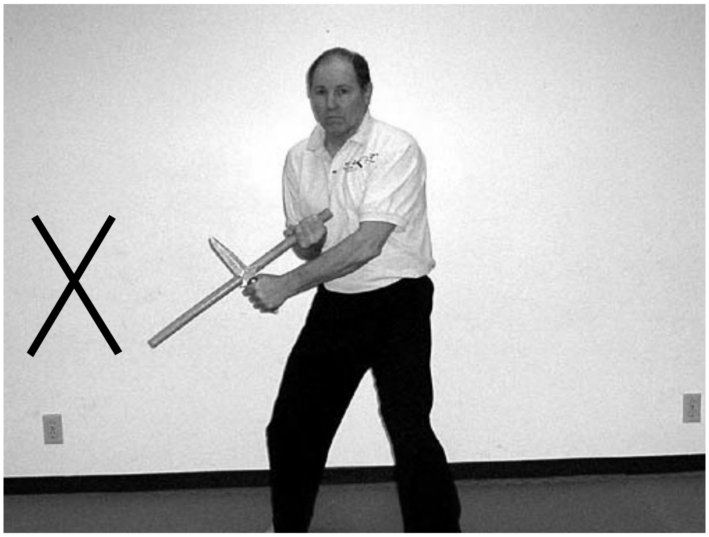
I was initially taught *Crossada* as a mid level defense. I never liked it much as I was using a shortened cane as a substitute for a knife. When I did the defense, my hand kept getting hit. When I began using a training knife instead of a shortened stick, nothing improved. My hand still got hit. When I began to use a knife with a hilt I began to see some use in it. I still didn't like it much, however, since if my partner's strike went above mid level it was very hard to execute. After experimenting a bit I found that the trouble I was having was in keeping the X positioning of the cane and knife. I found that if I switched from an X position (mid level - left column) to a plus (+) position (highline - right column) it worked. I could easily defend against a highline strike and *pass it overhead* as a set up for my counter.

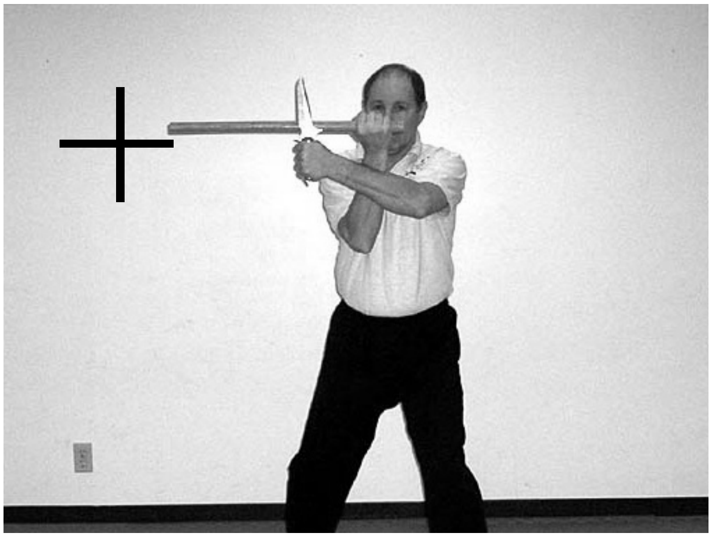

bottom fist facing upwards


highline bottom fist upwards

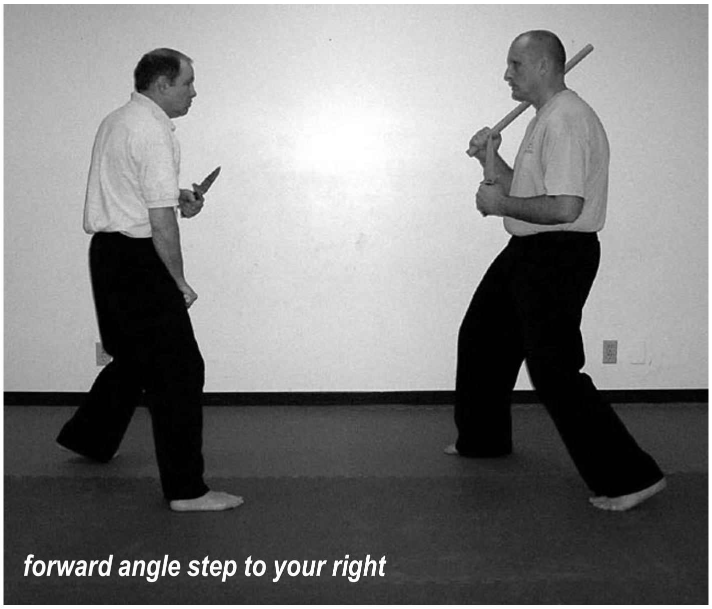

punch knuckles facing up


highline punch knuckles facing up

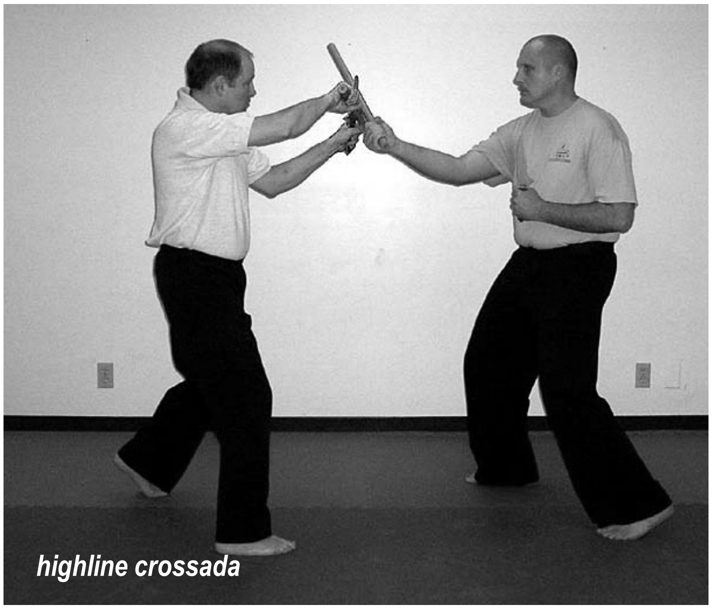




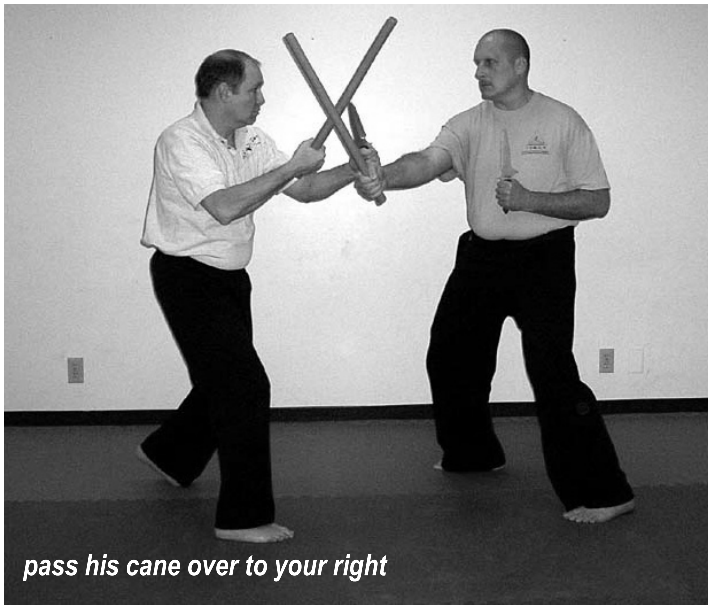
Highline crossada (bottom fist up) defense against strike #1.



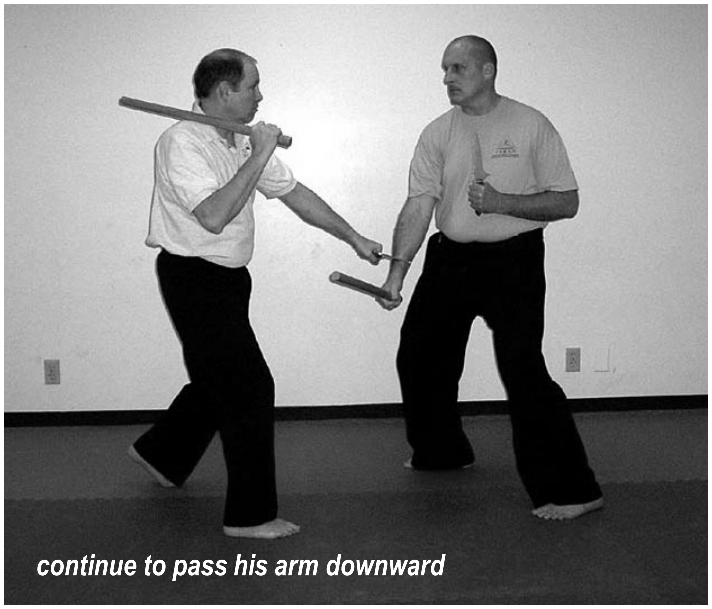
forward angle step to your right



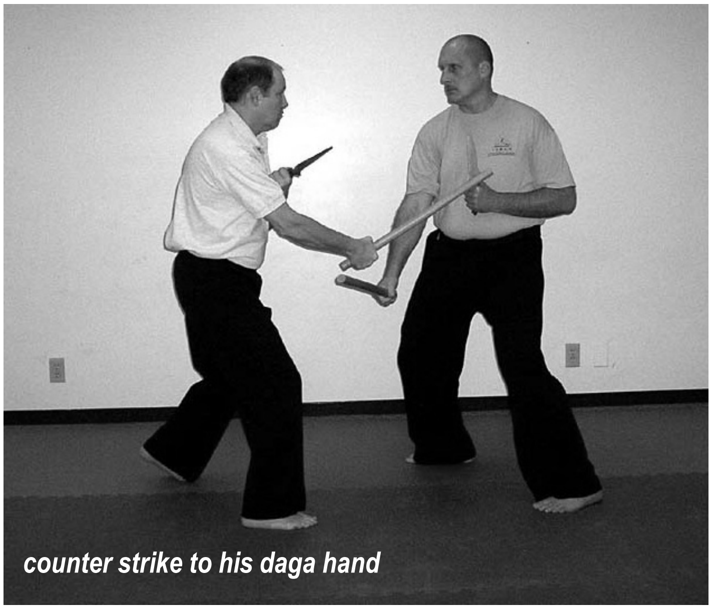
highline crossada



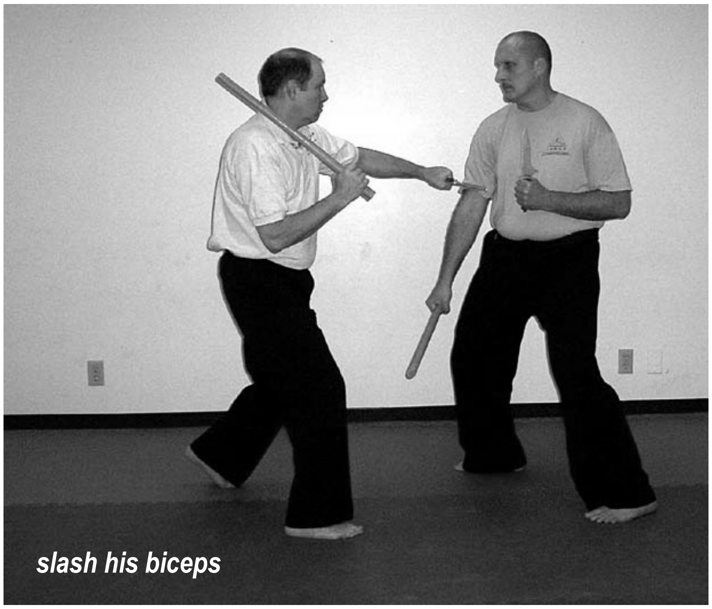
pass his cane over to your right



continue to pass his arm downward

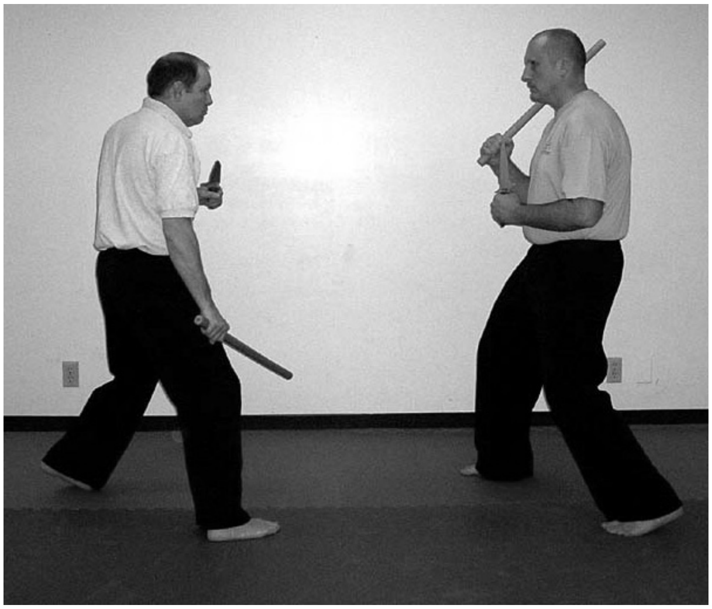


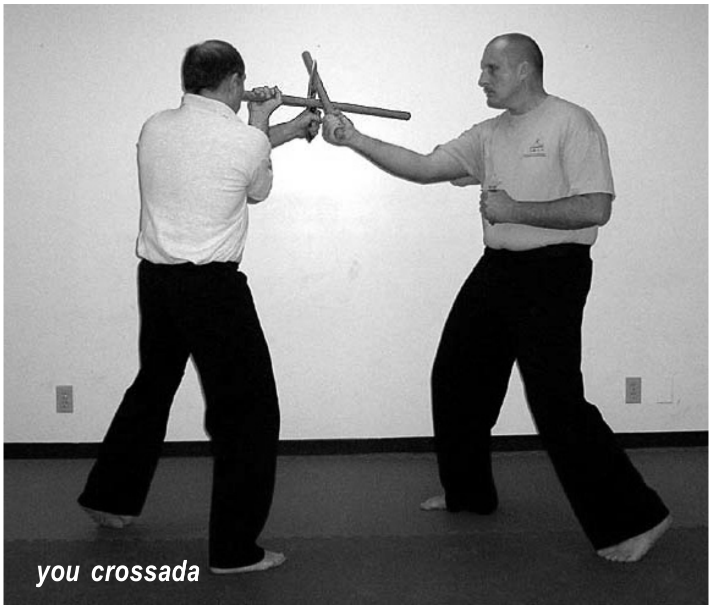
counter strike to his daga hand



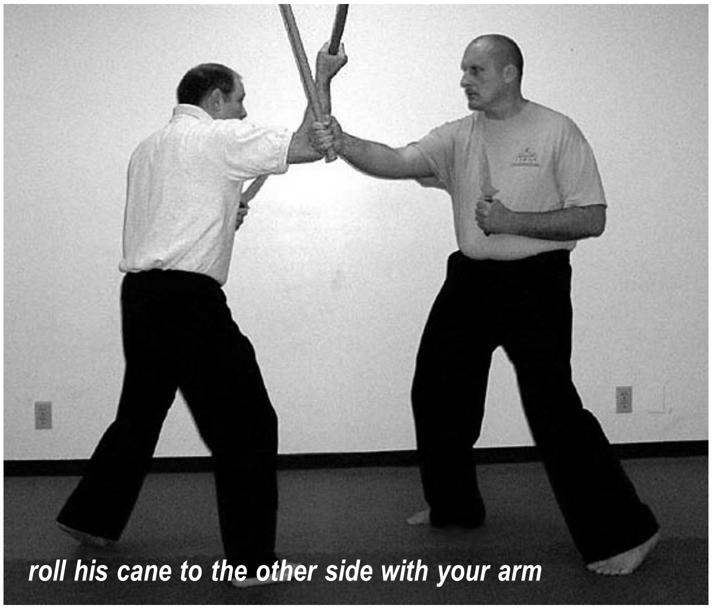
slash his biceps

Highline crossada (punch knuckles facing up) defense against strike #1.

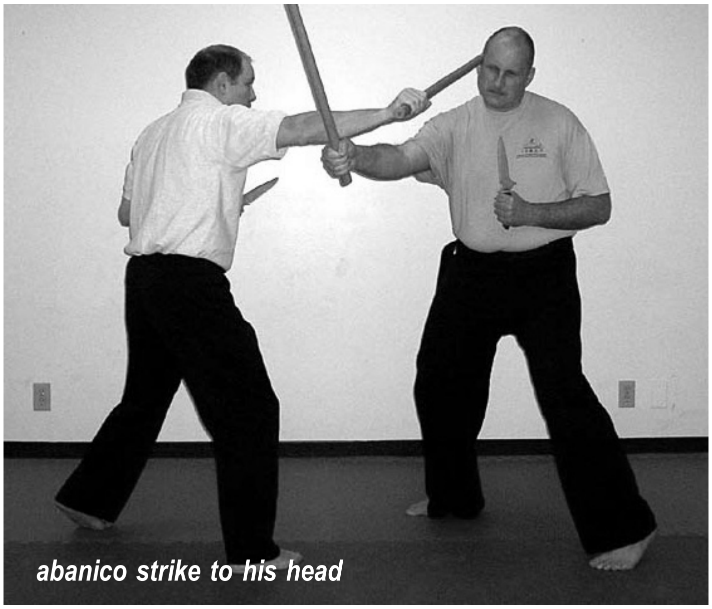




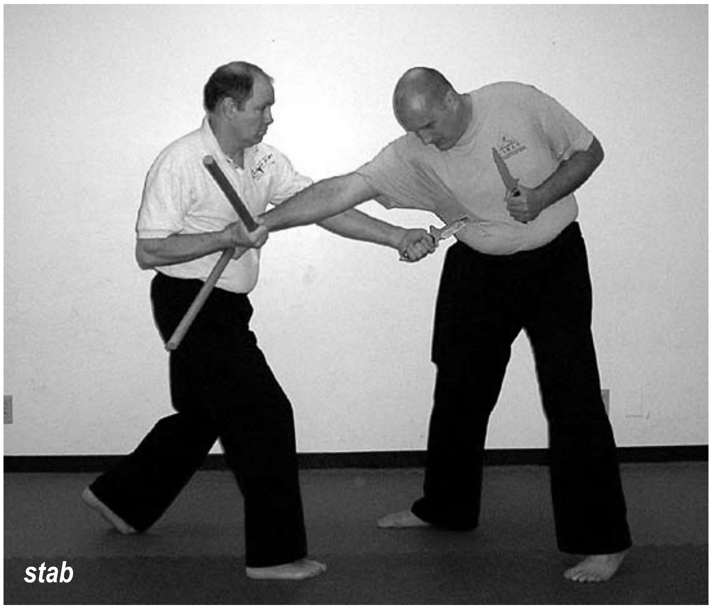
you crossada



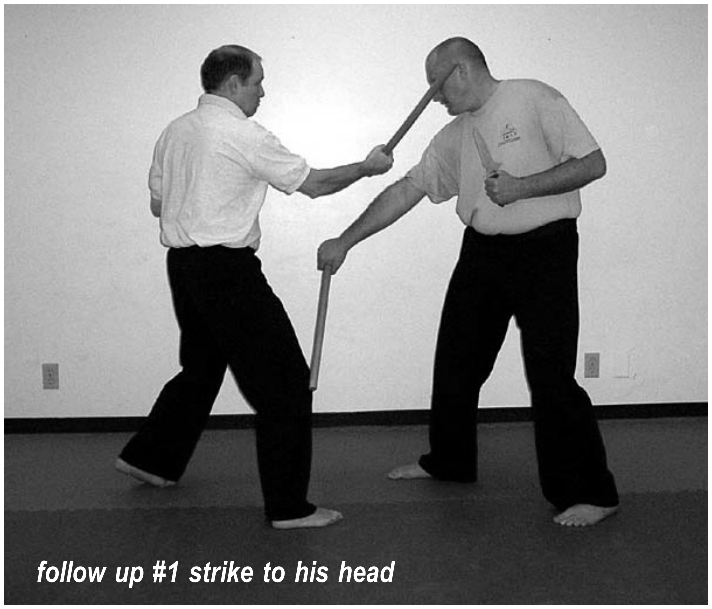
roll his cane to the other side with your arm



abanico strike to his head

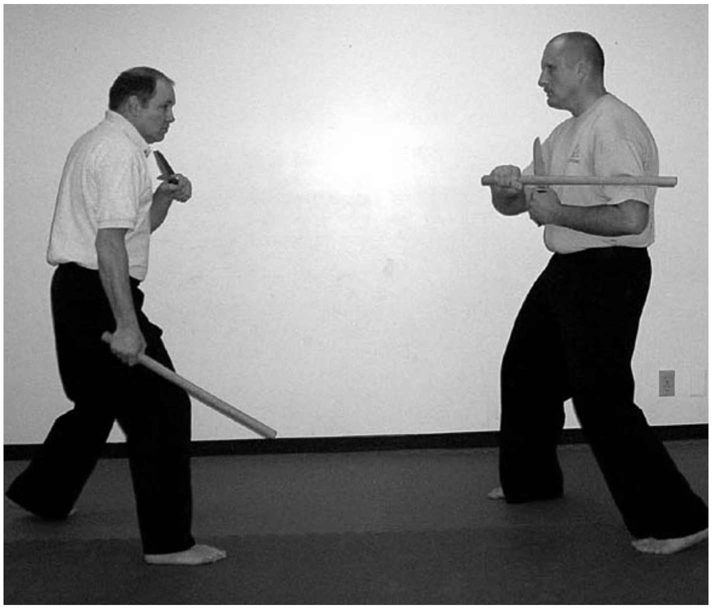


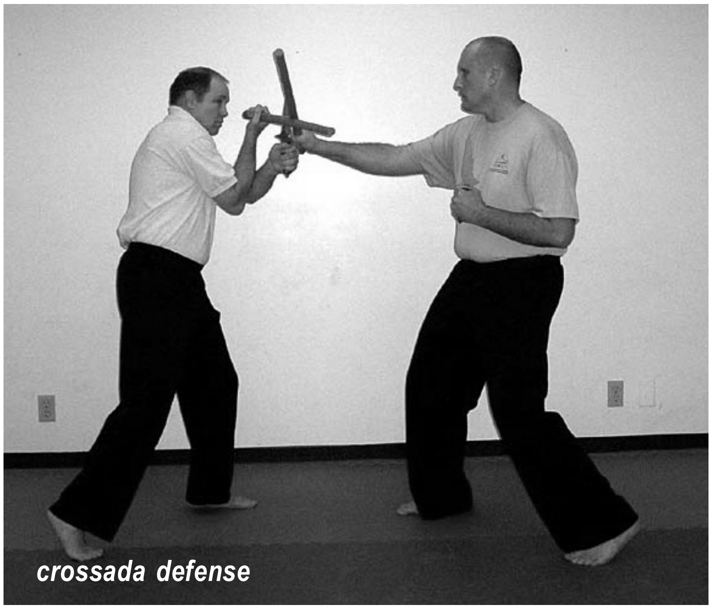
stab



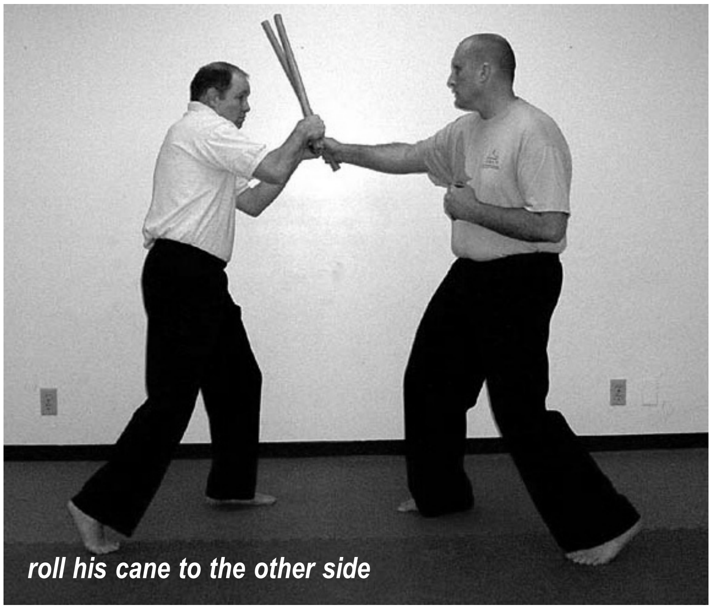
follow up #1 strike to his head

Highline crossada (punch knuckles facing up) defense against strike #2.

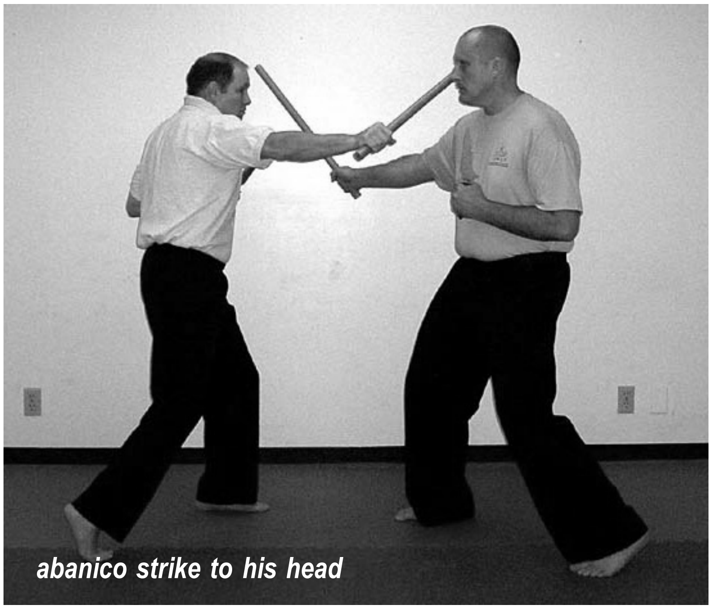




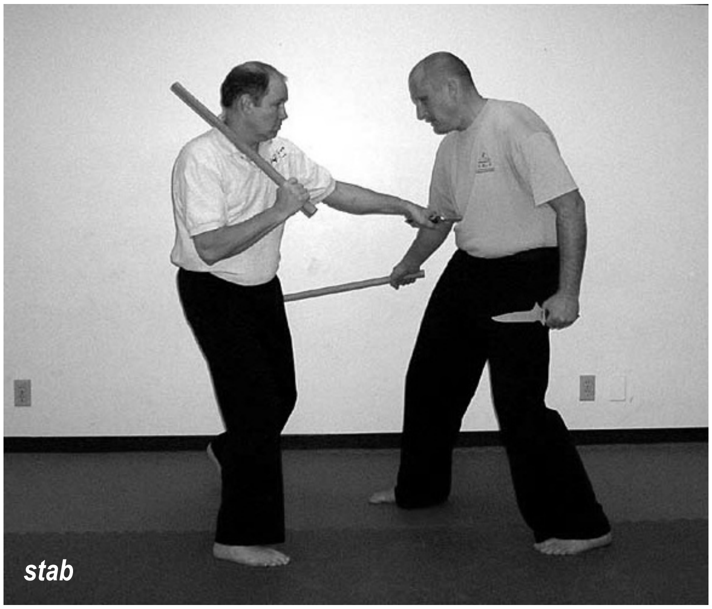
crossada defense



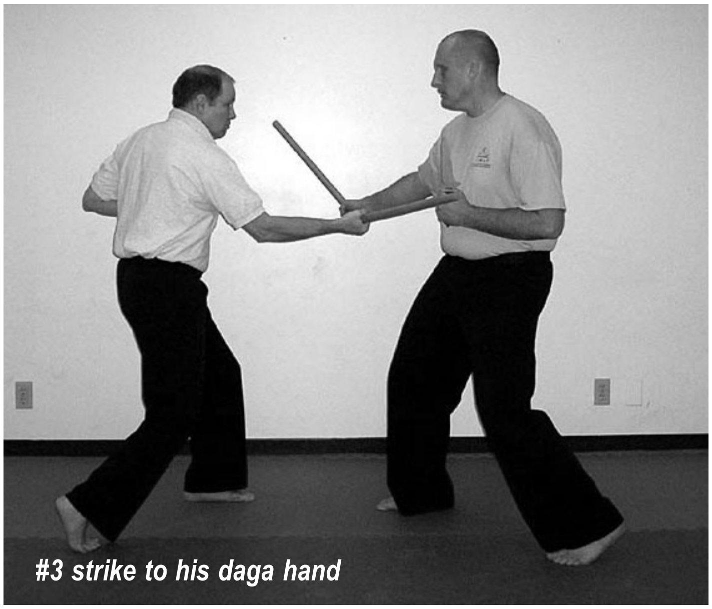
roll his cane to the other side



abanico strike to his head

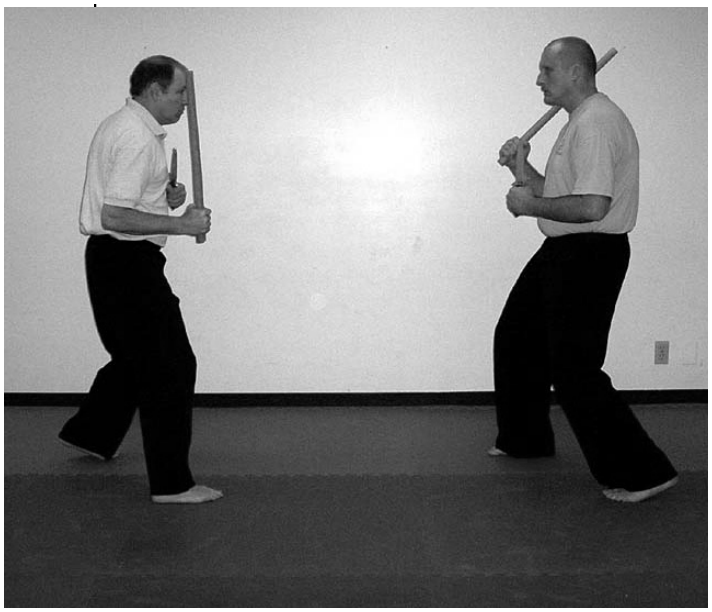


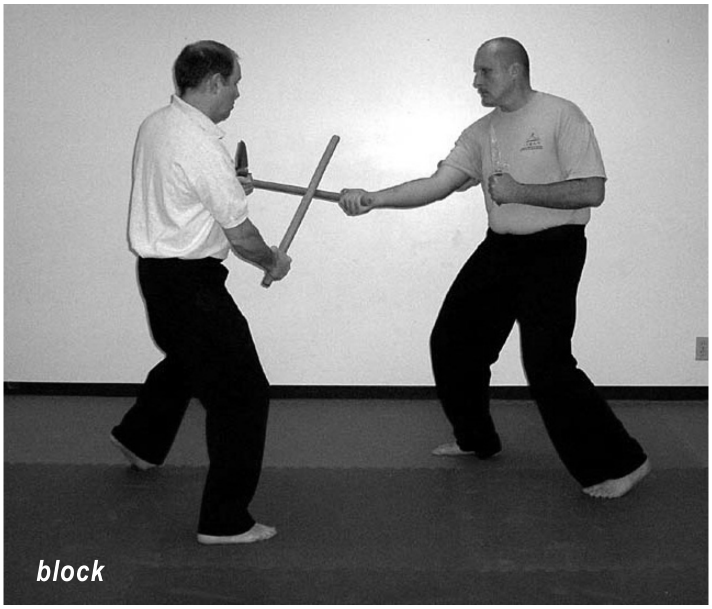
stab



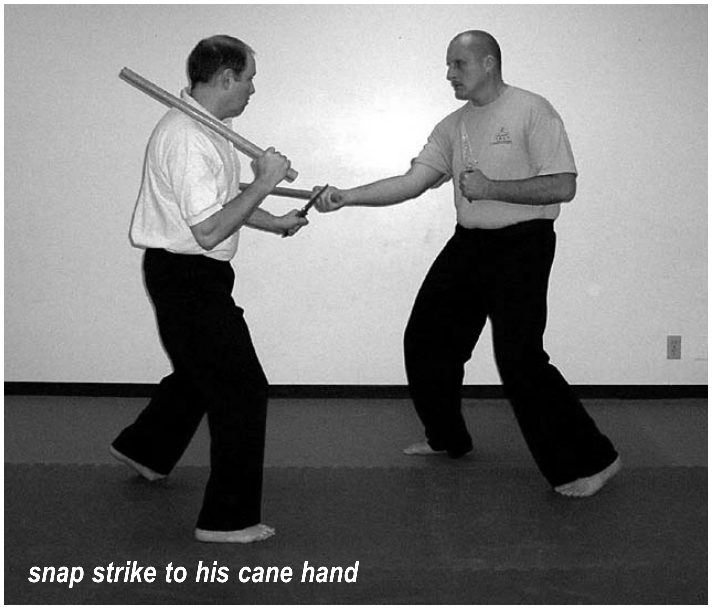
#3 strike to his daga hand

Defense against mid level attacks The first example of a baston y daga defense is where you use a force to force block with your cane, recoil it in a straight or semi circular manner so you can check with the daga without getting your arms

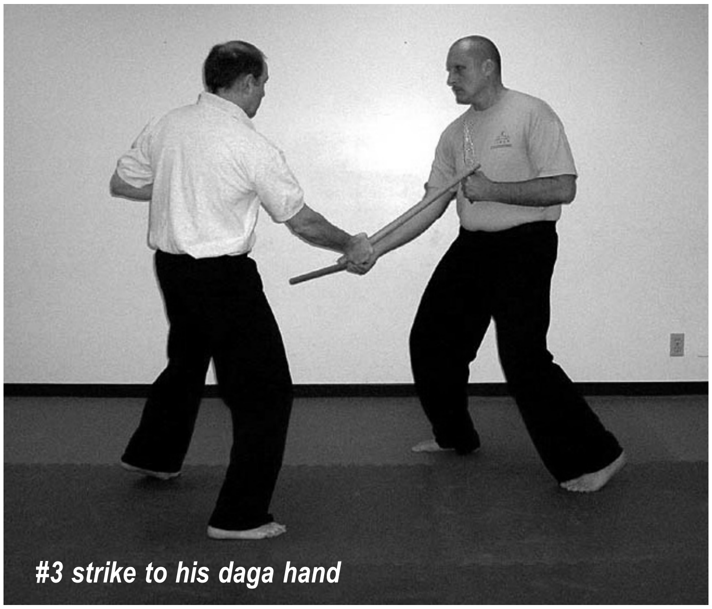




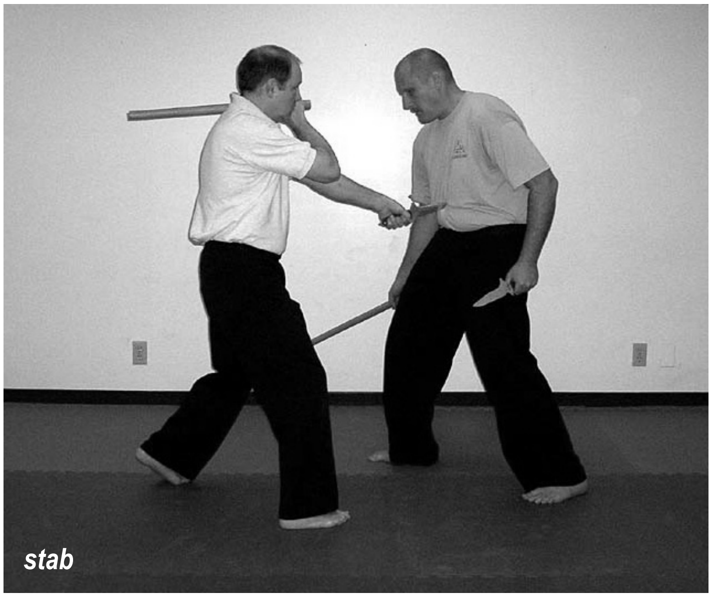
block



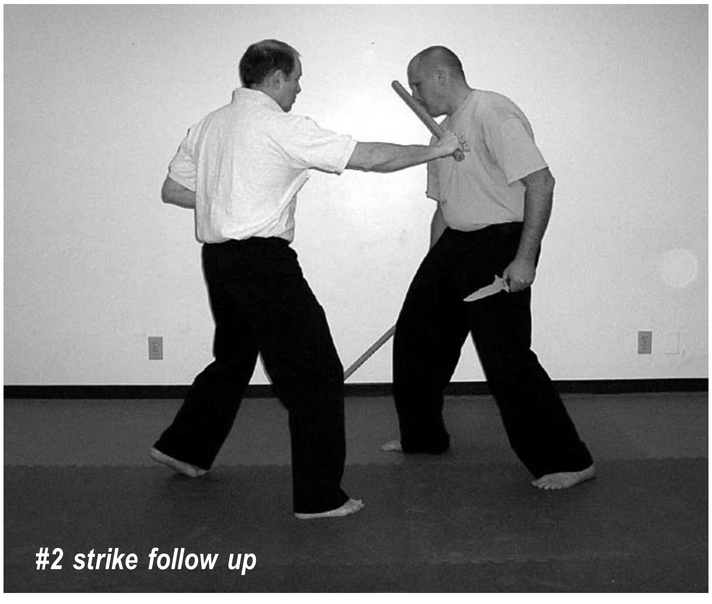
snap strike to his cane hand



#3 strike to his daga hand

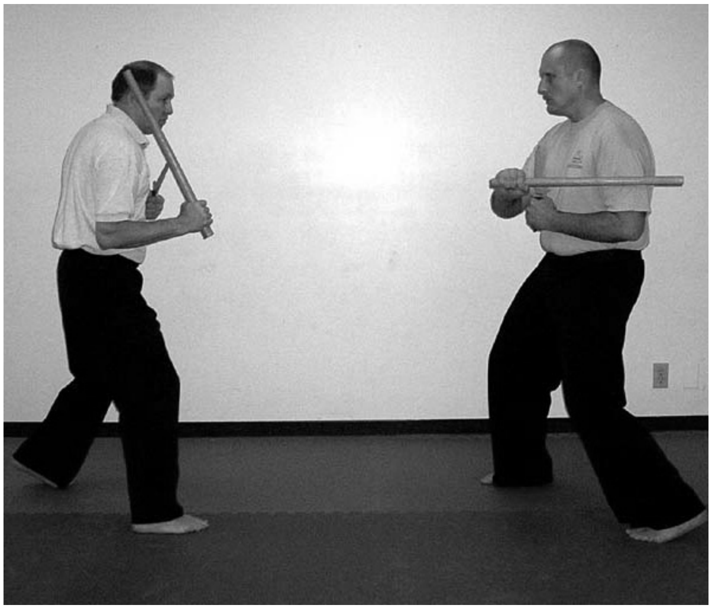


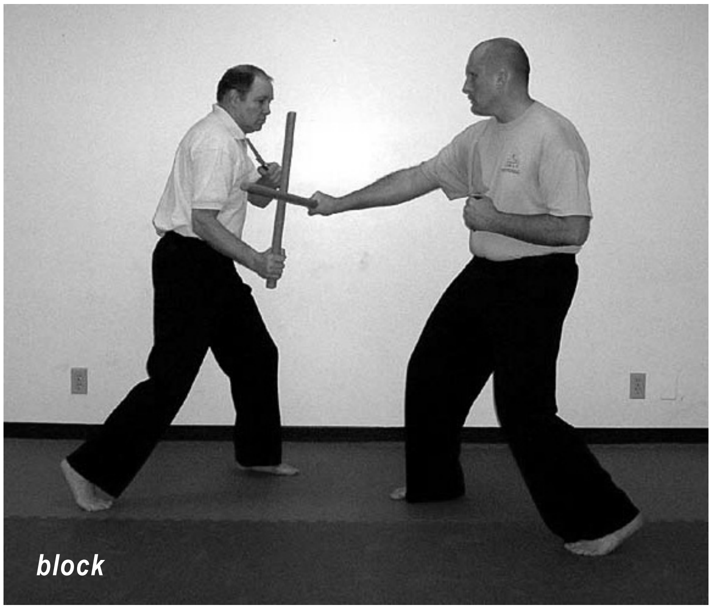
stab



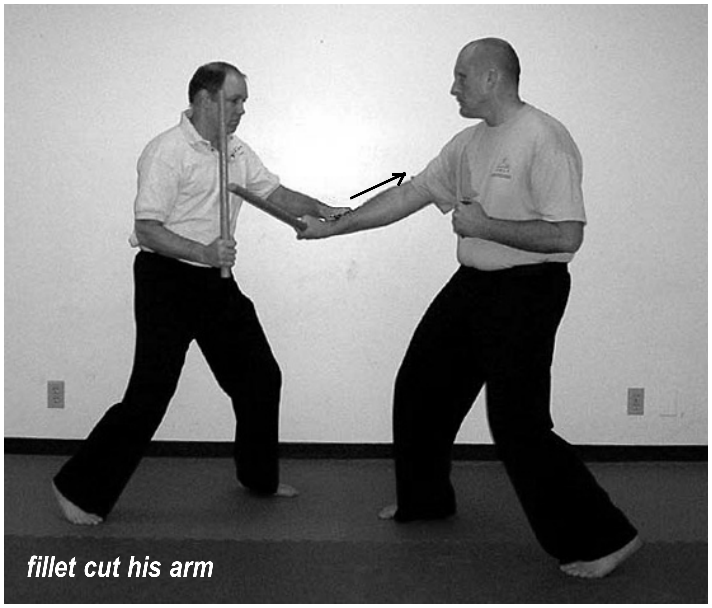
#2 strike follow up

Block and recoil or curve out against a #4 strike

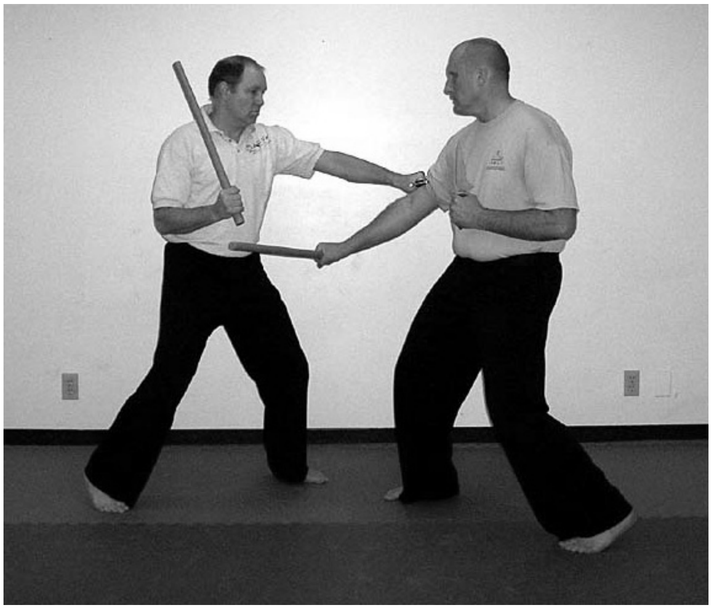


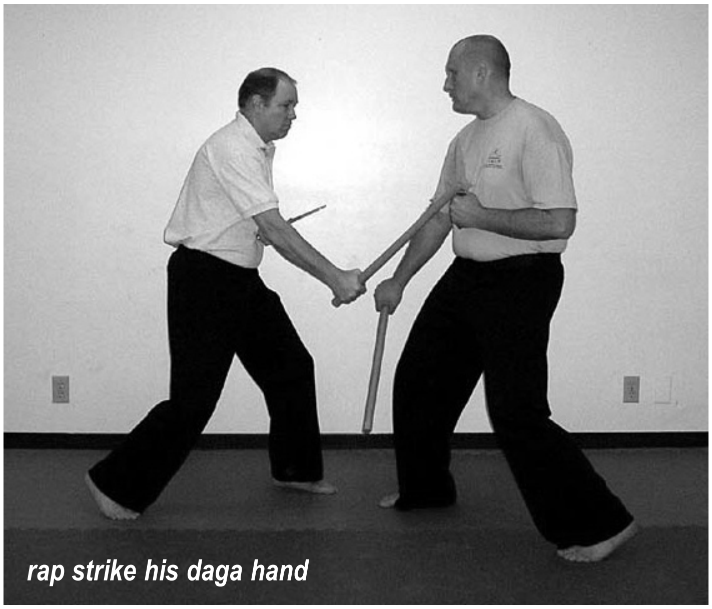


block

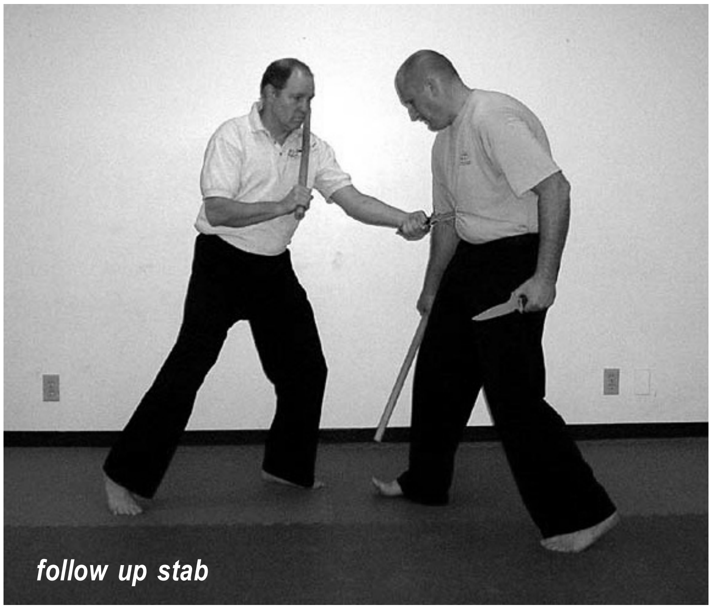


fillet cut his arm



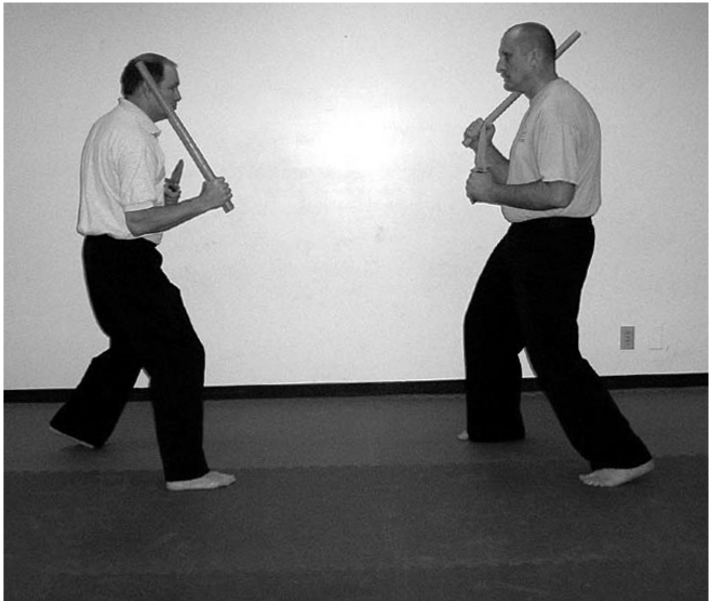


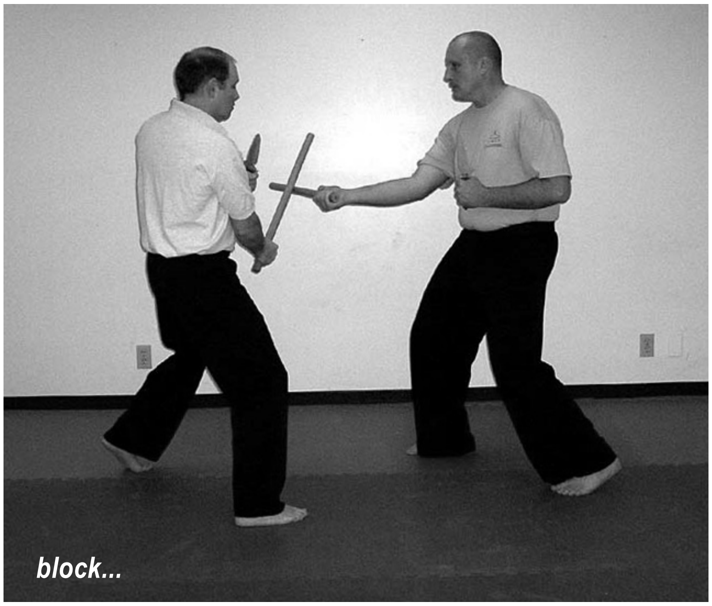
rap strike his daga hand



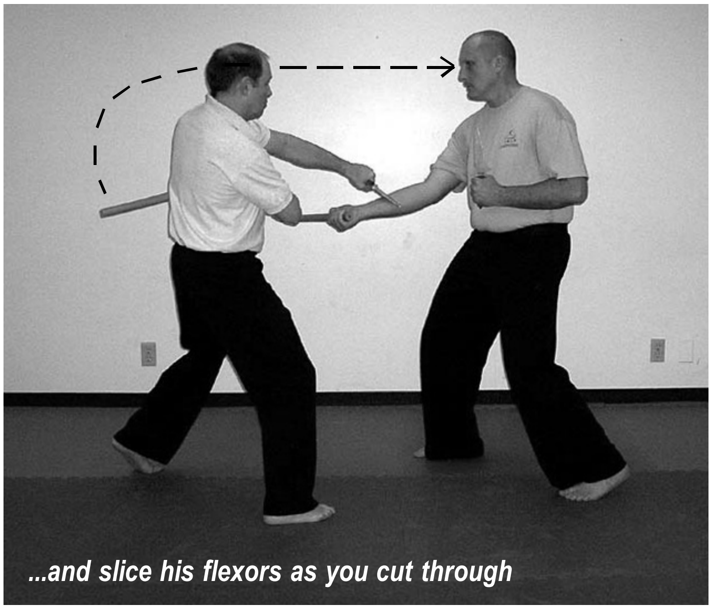
follow up stab

Cutting through with your block will end up with your arms crossed. Ensure that you do not cross your arms too close together to keep from getting trapped.

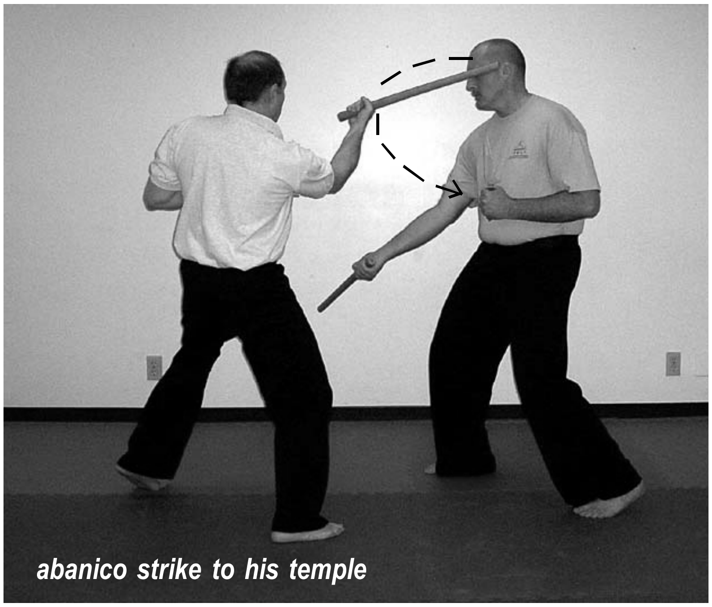




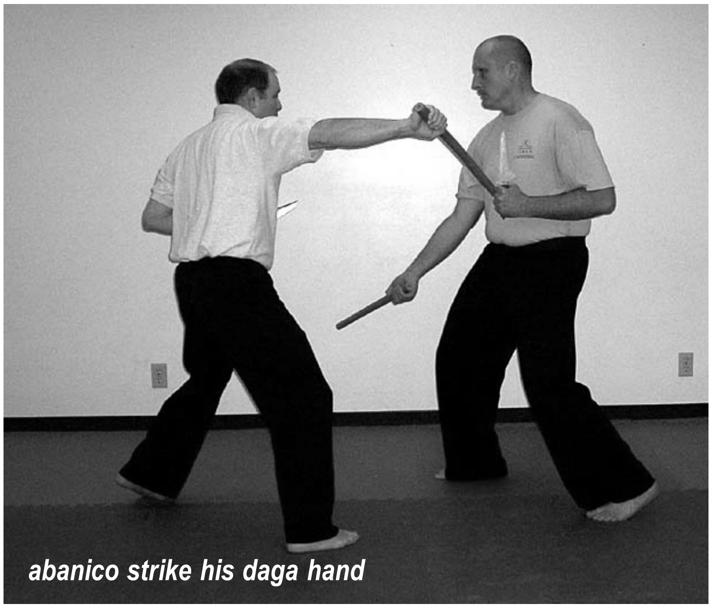
block...



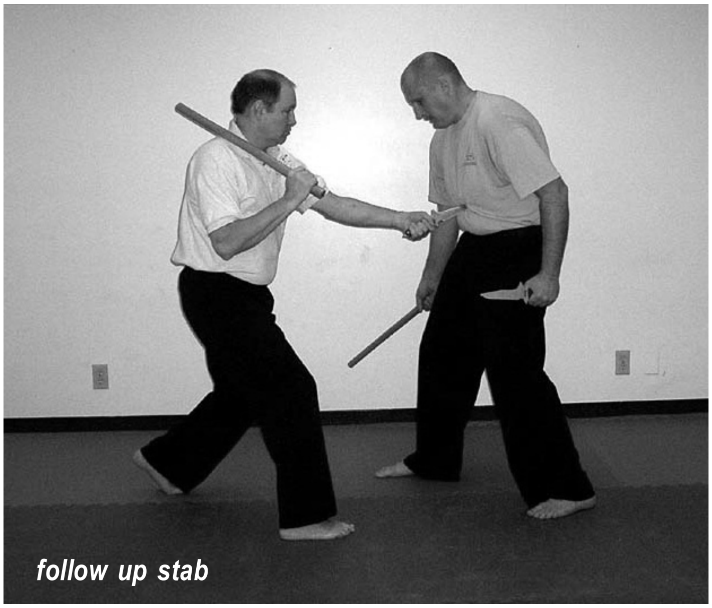
...and slice his flexors as you cut through



abanico strike to his temple

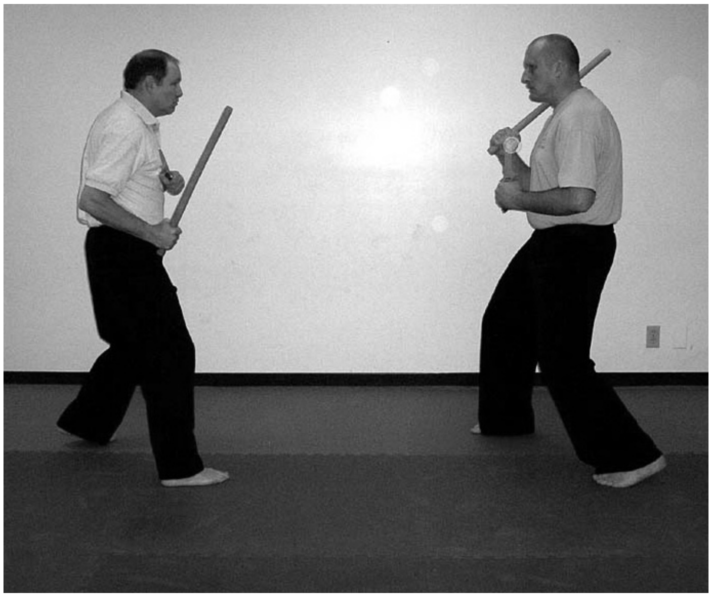


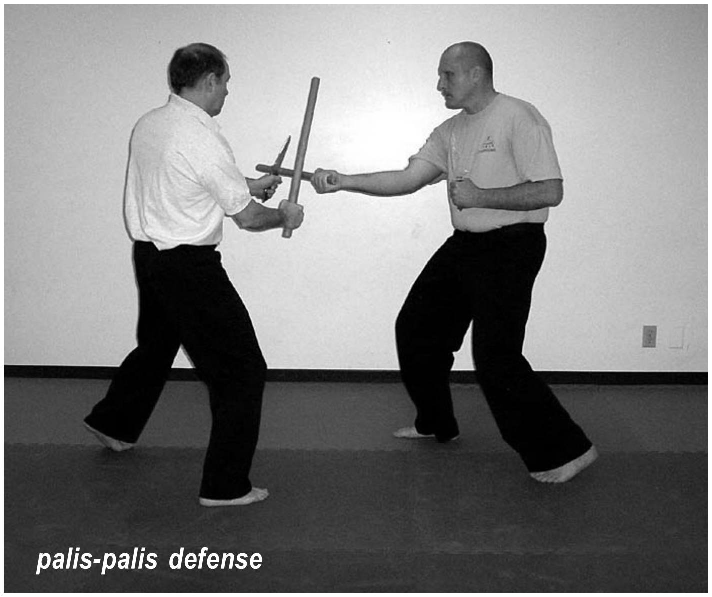
abanico strike his daga hand



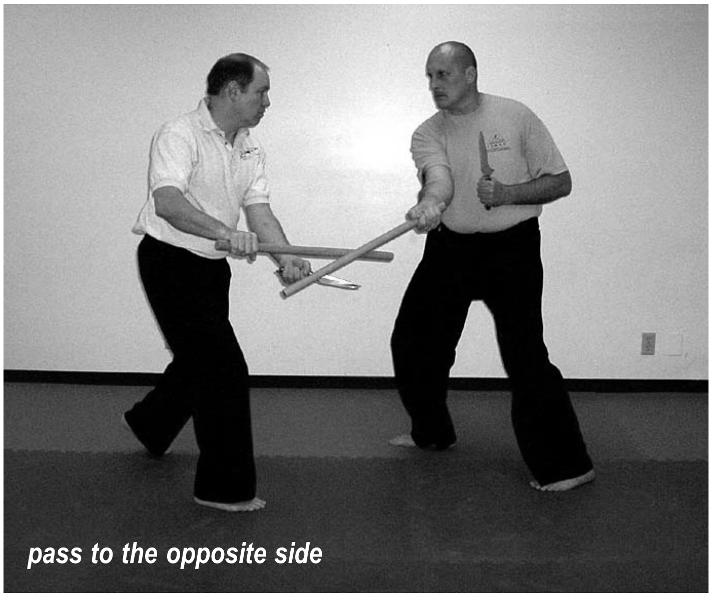
follow up stab

Palis-palis when used against a strike to the body, is a defensive meet and pass of your opponent's cane. You meet his strike and redirect it to the other side of your body. This is a very blade oriented defense action.

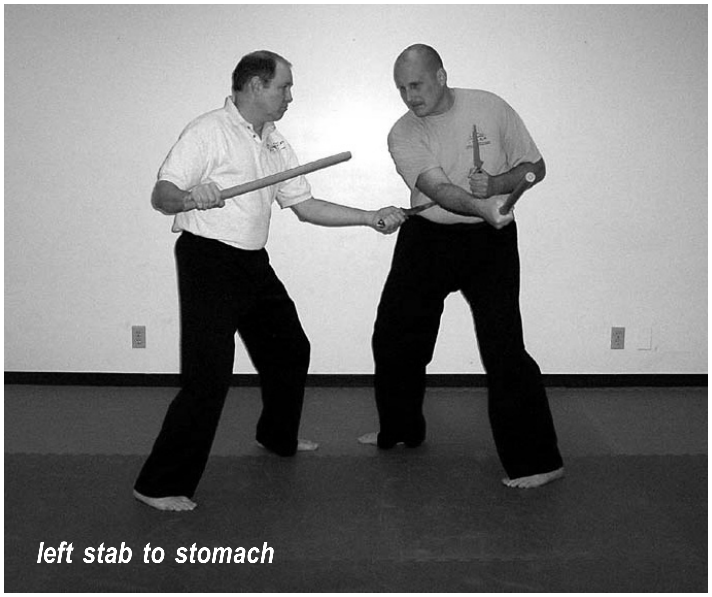




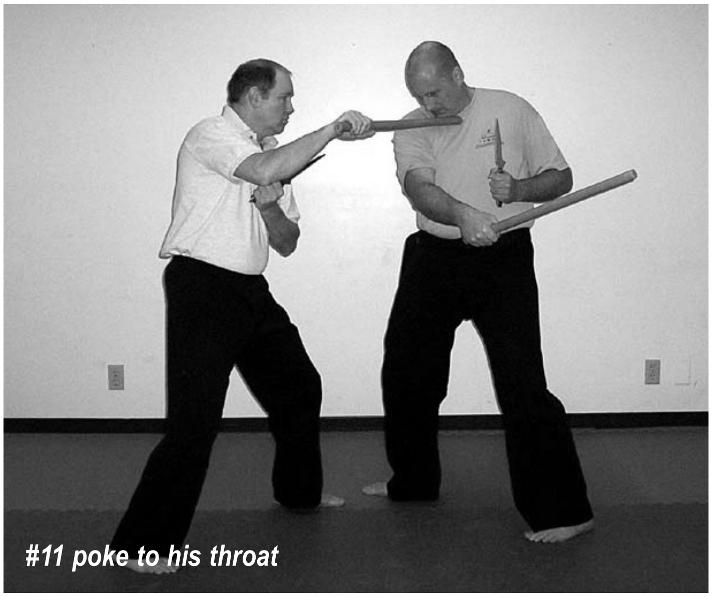
palis-palis defense



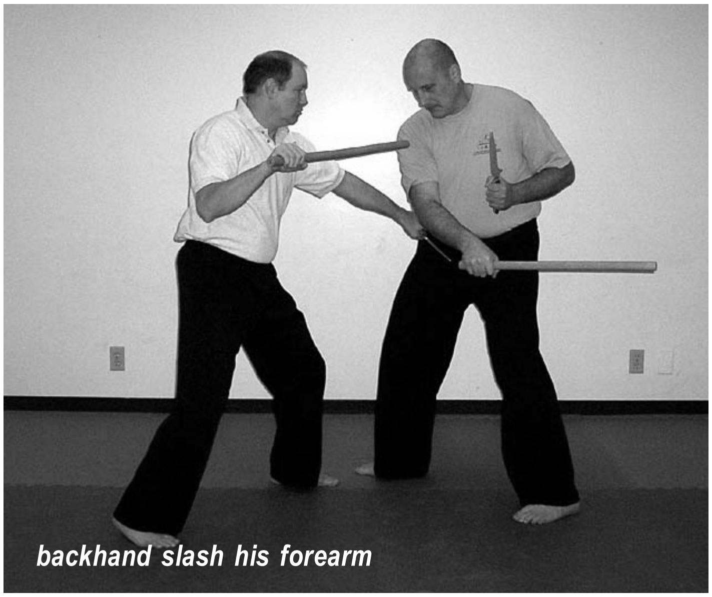
pass to the opposite side



left stab to stomach

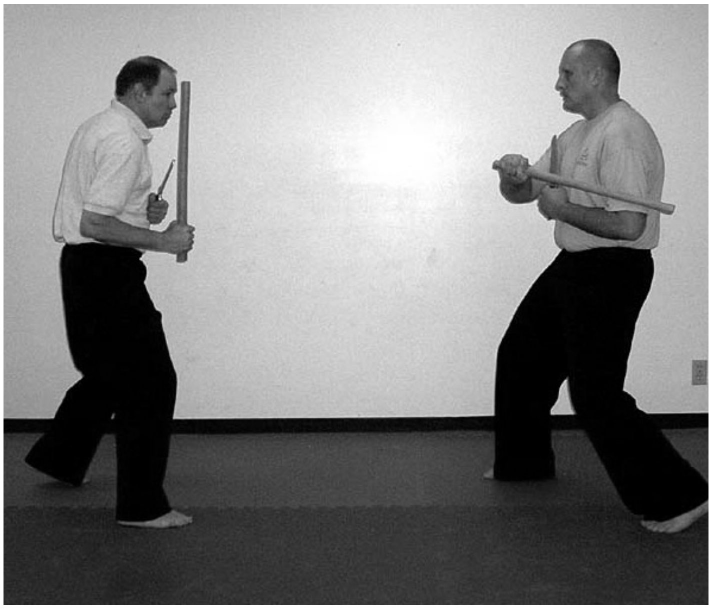


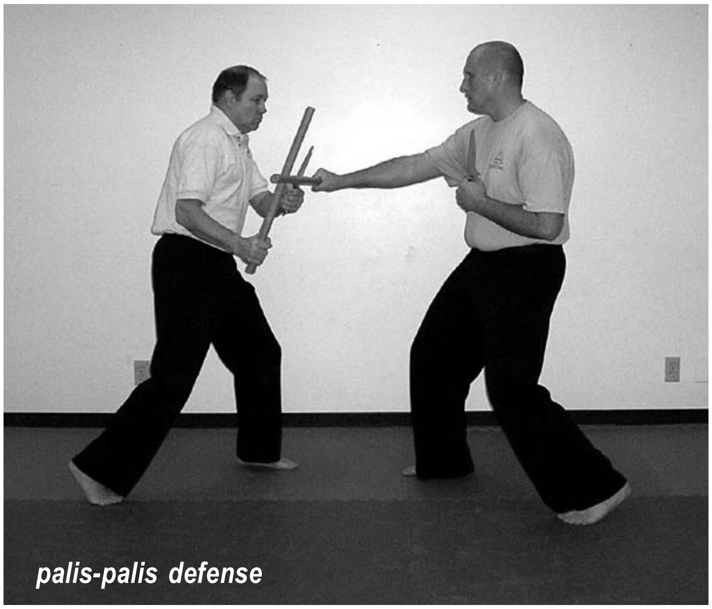
#11 poke to his throat



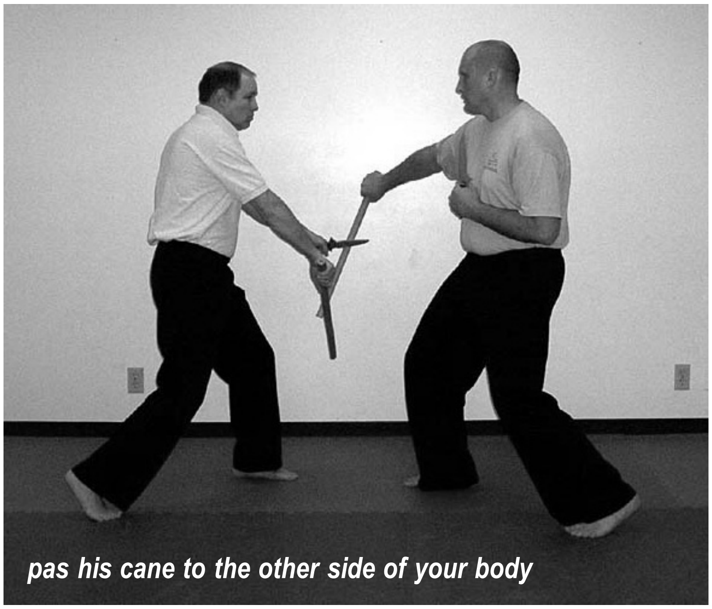
backhand slash his forearm

Palis-Palis defense against a #4 strike.

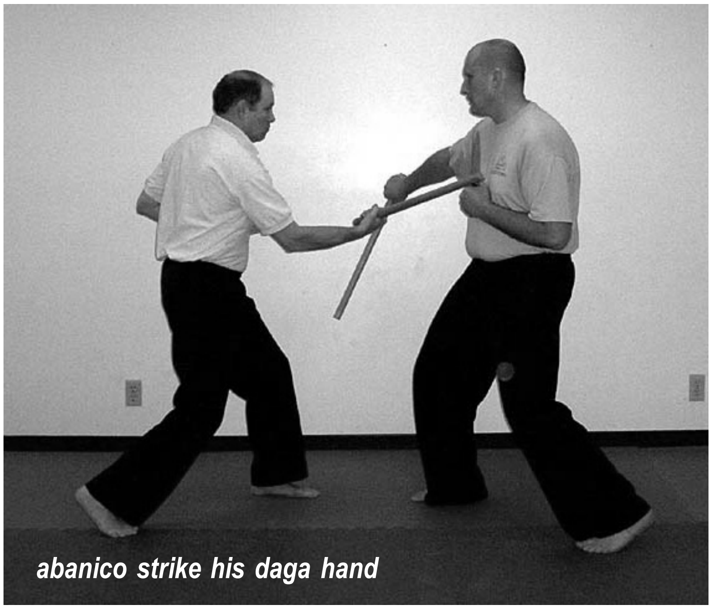




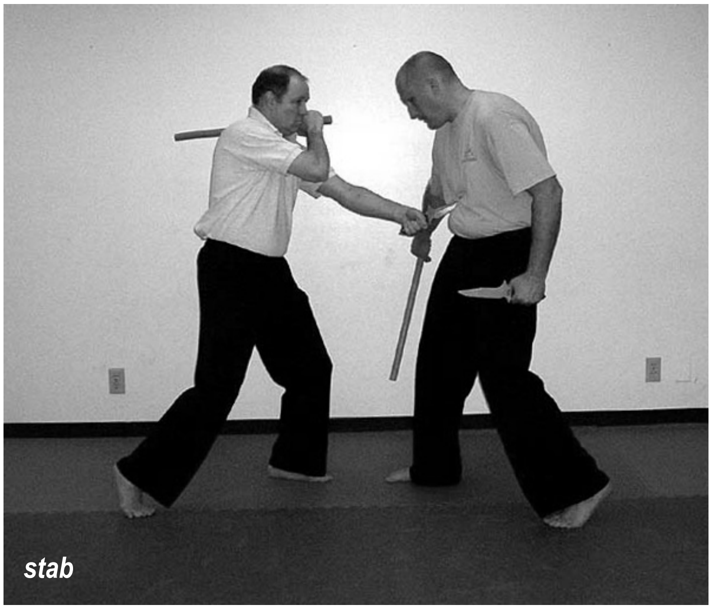
palis-palis defense



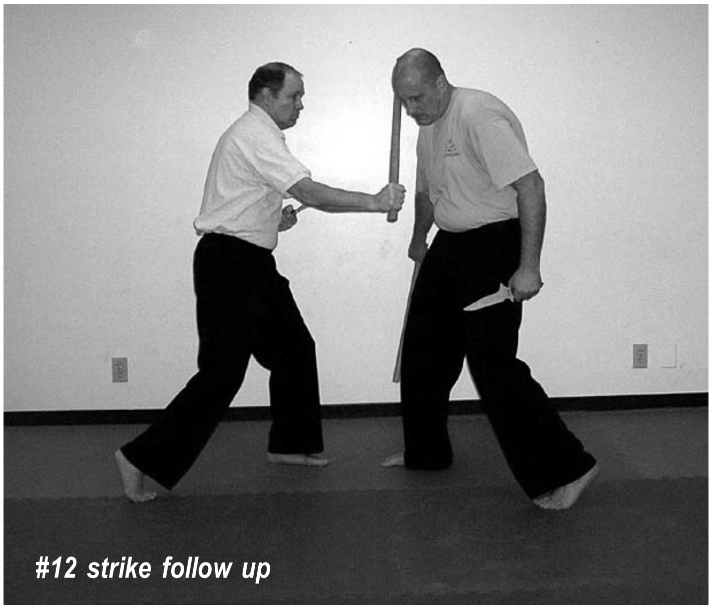
pas his cane to the other side of your body



abanico strike his daga hand

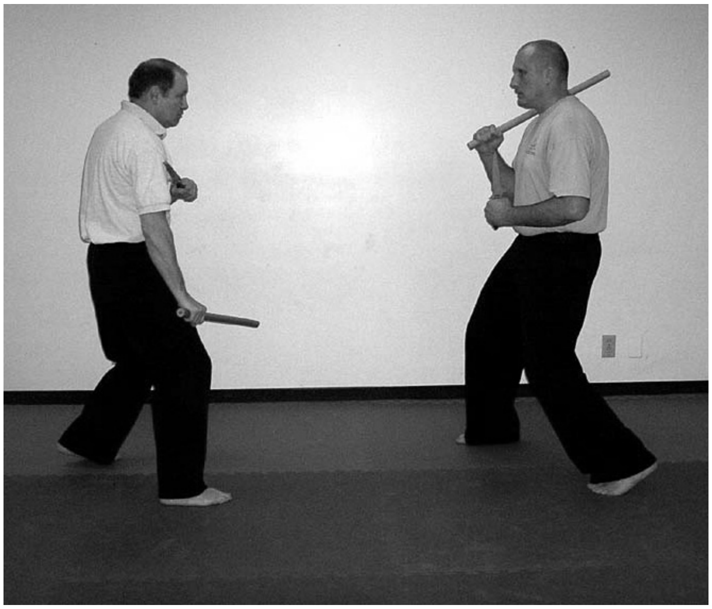


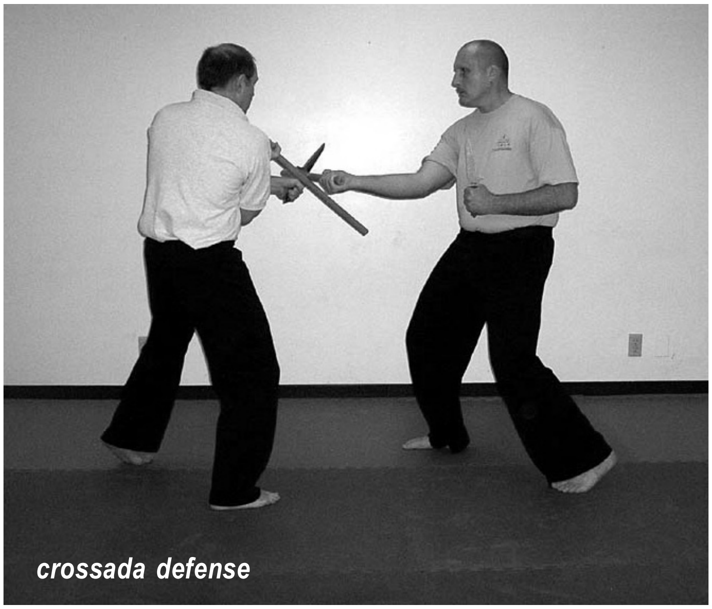
stab



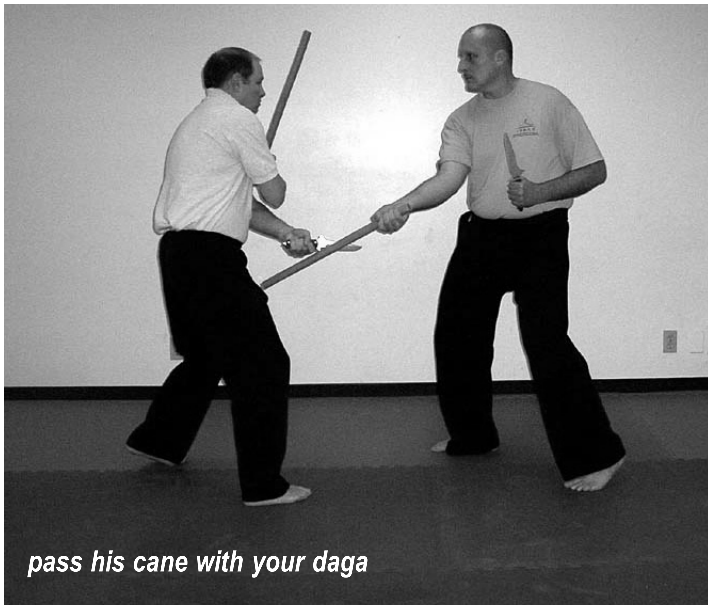
#12 strike follow up

Crossada (knuckles up) defense against a #3 strike.

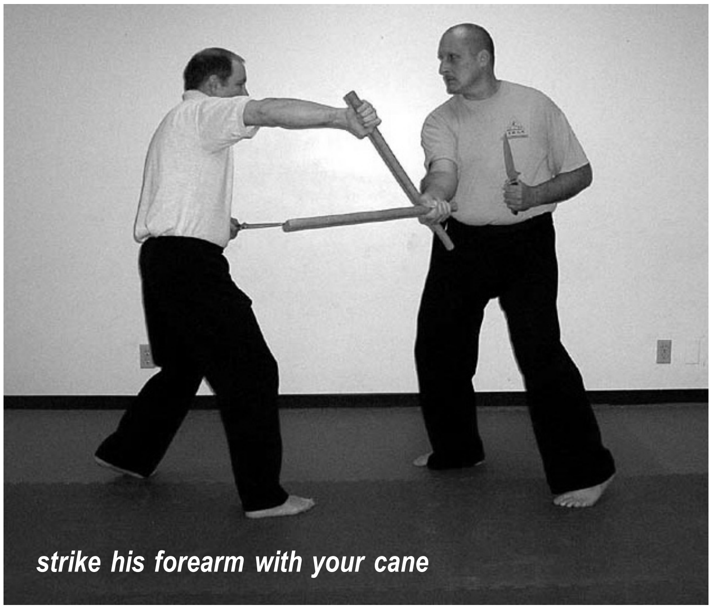




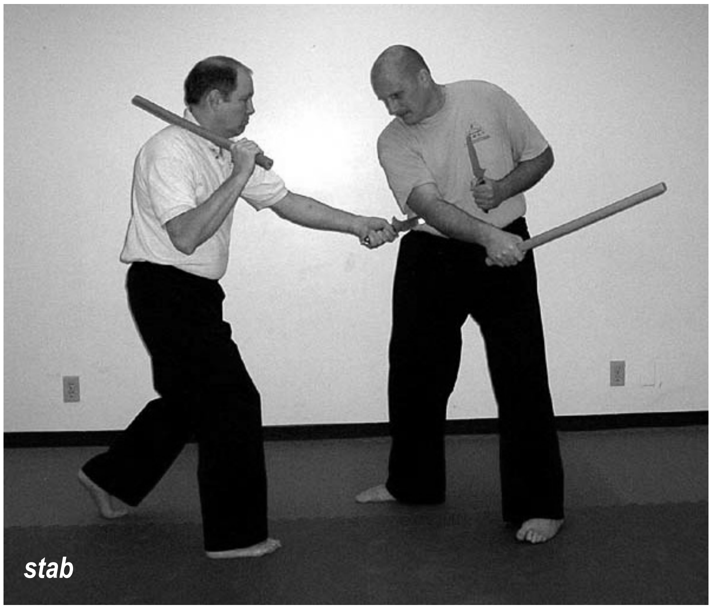
crossada defense



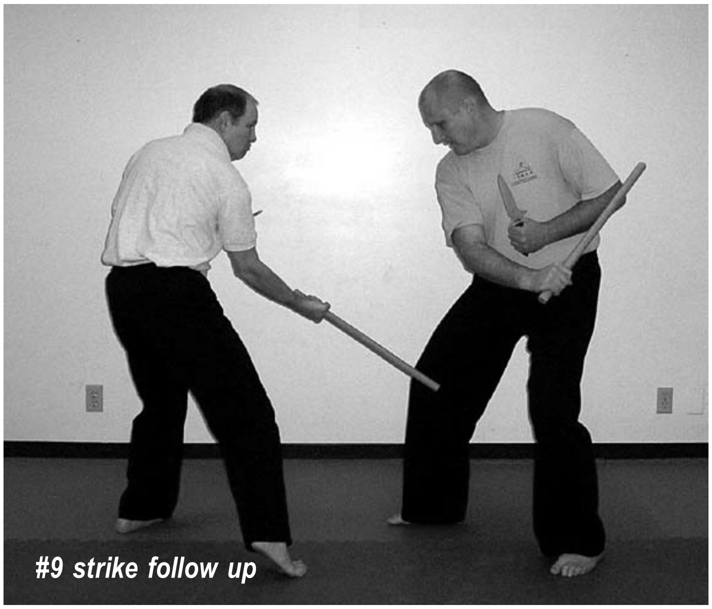
pass his cane with your daga



strike his forearm with your cane

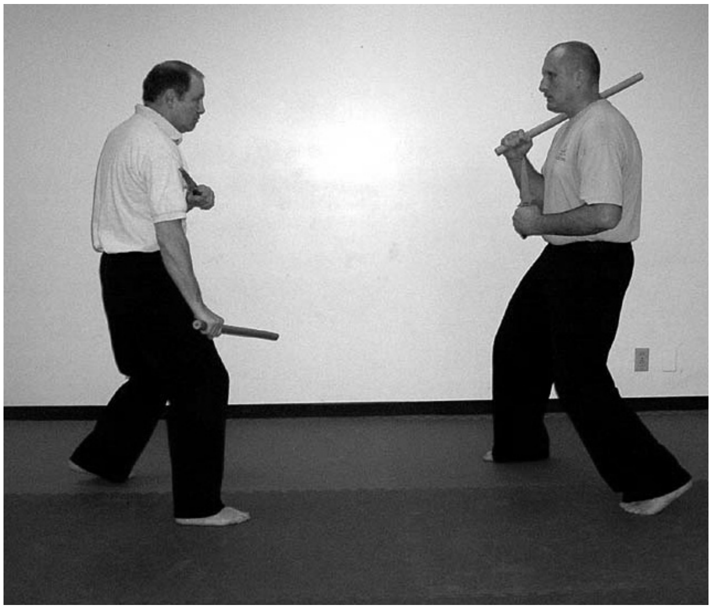


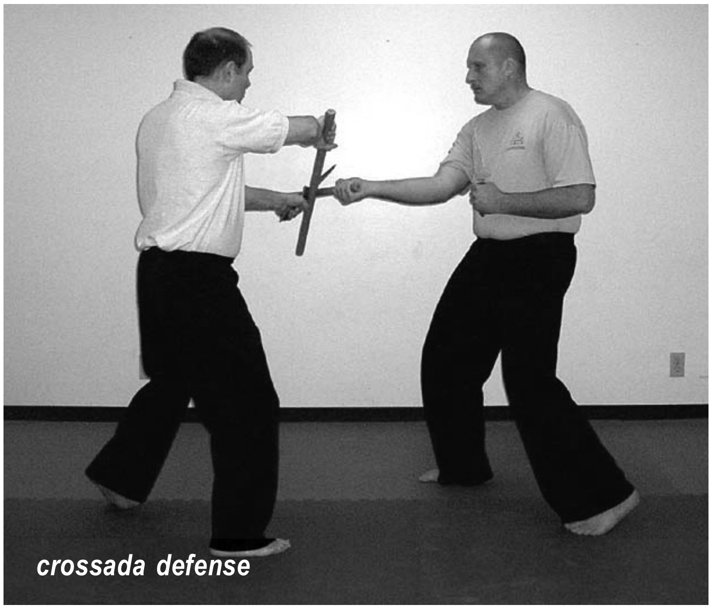
stab



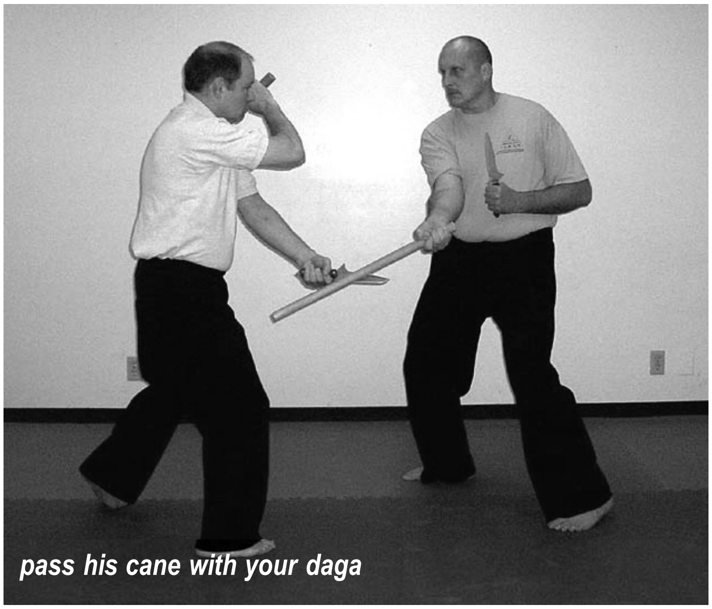
#9 strike follow up

Crossada (bottom fist up) against a #3 strike.

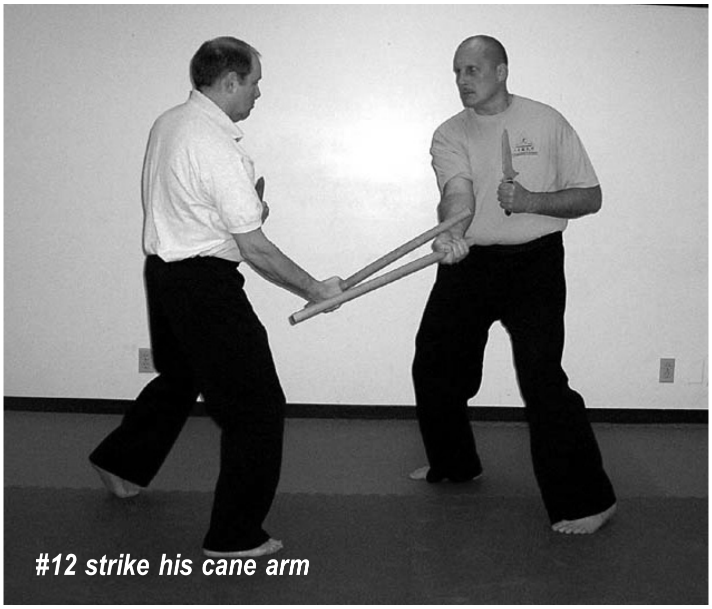




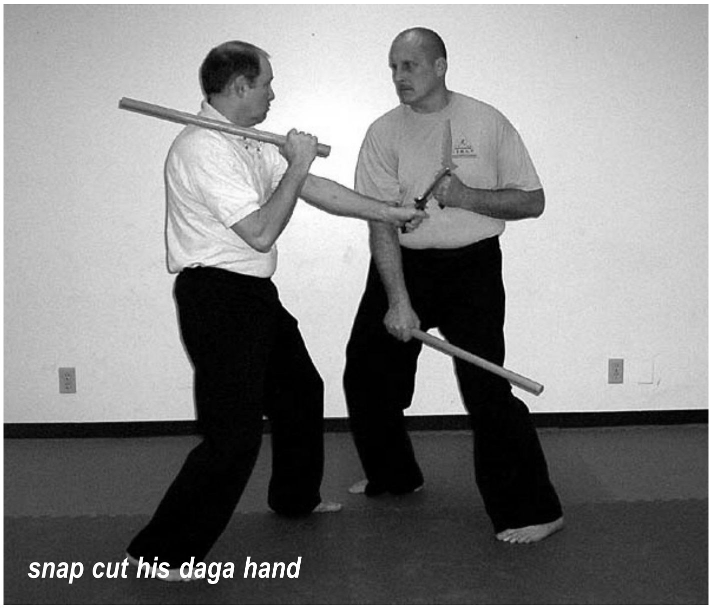
crossada defense



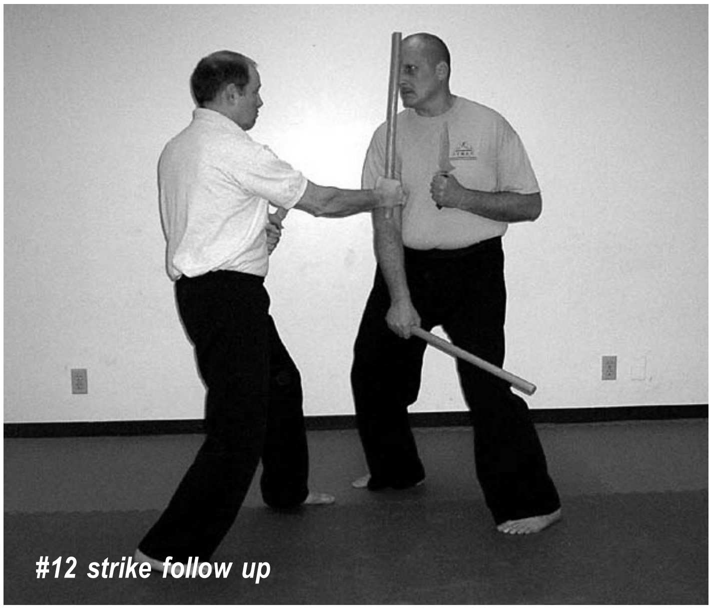
pass his cane with your daga



#12 strike his cane arm

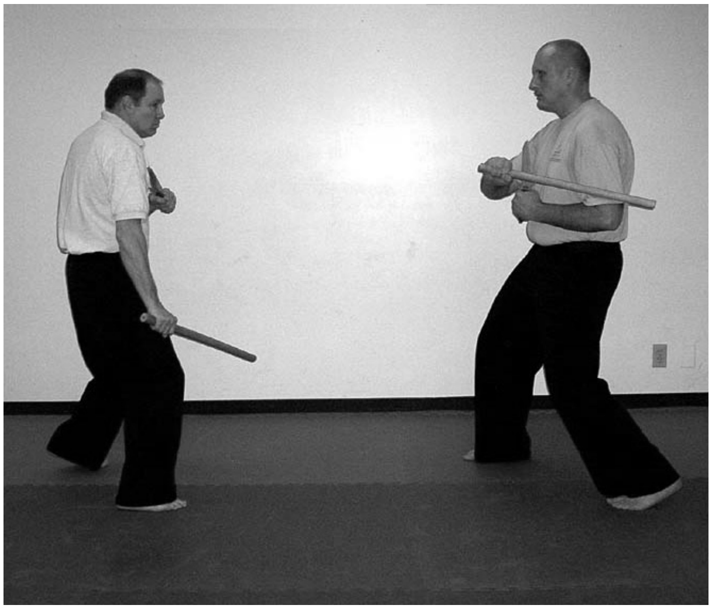


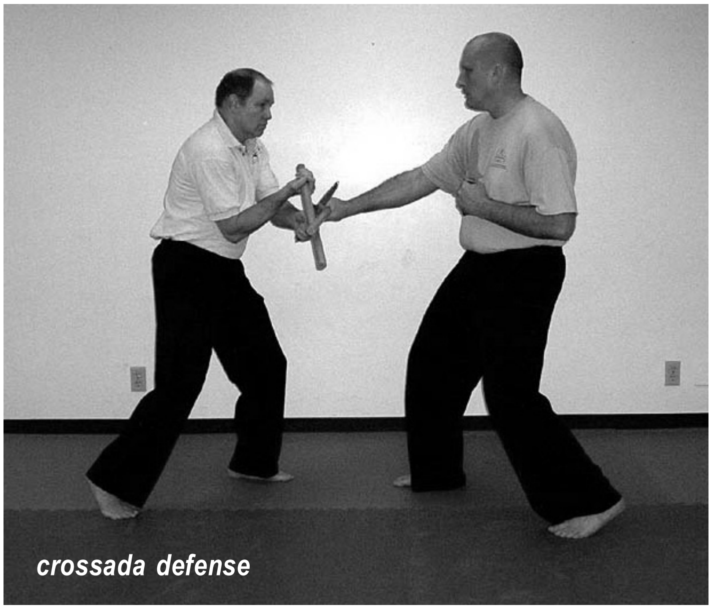
snap cut his daga hand



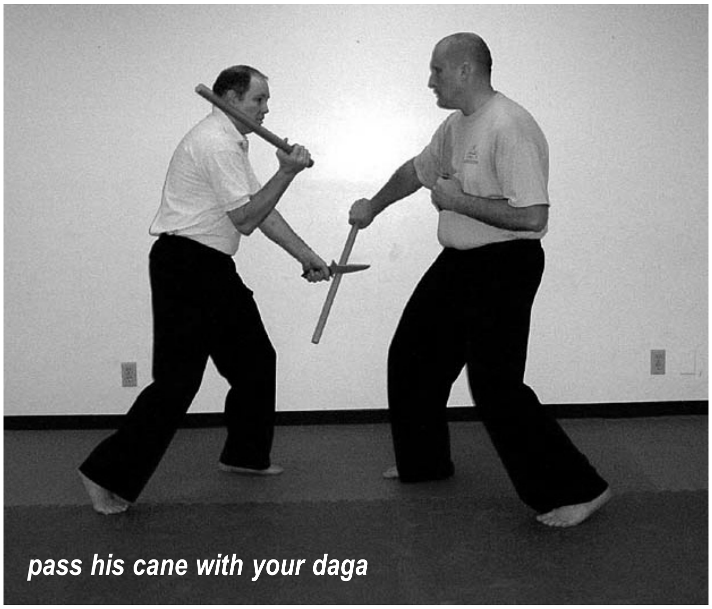
#12 strike follow up

Crossada defense (knuckles up) against strike #4.

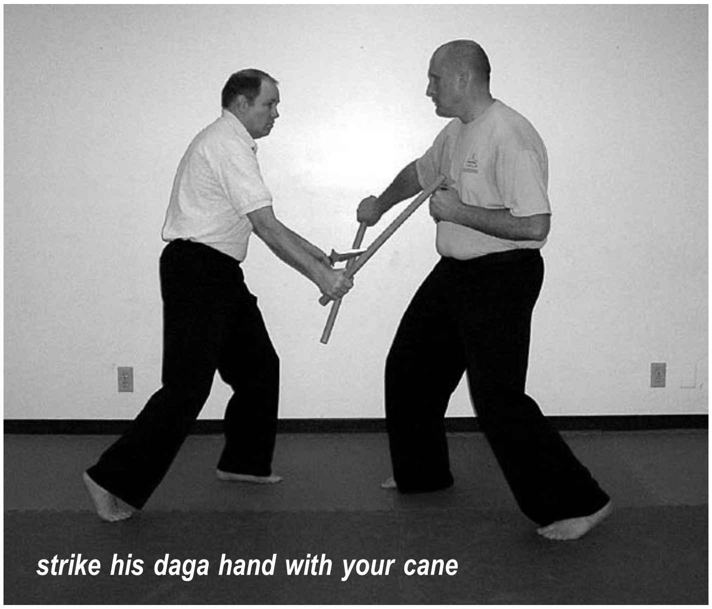




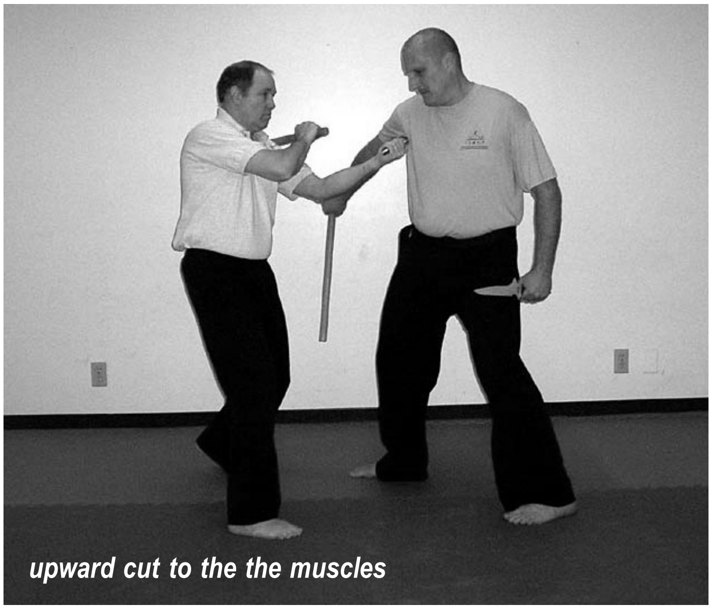
crossada defense



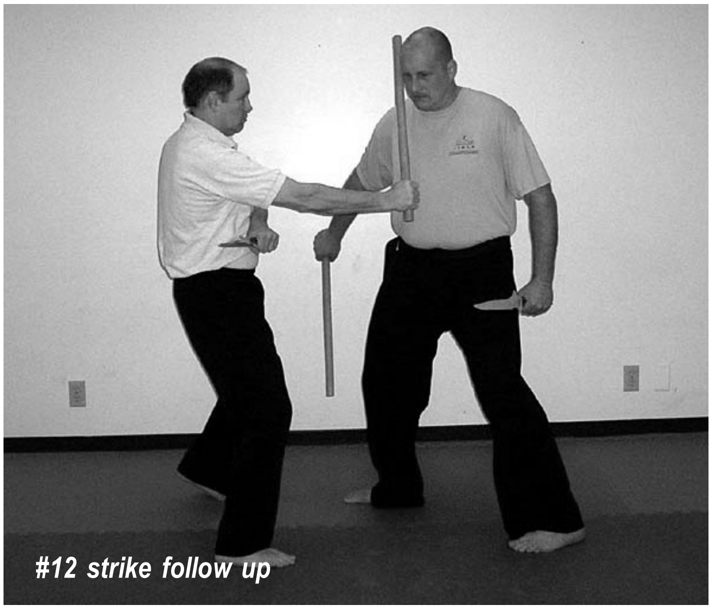
pass his cane with your daga



strike his daga hand with your cane

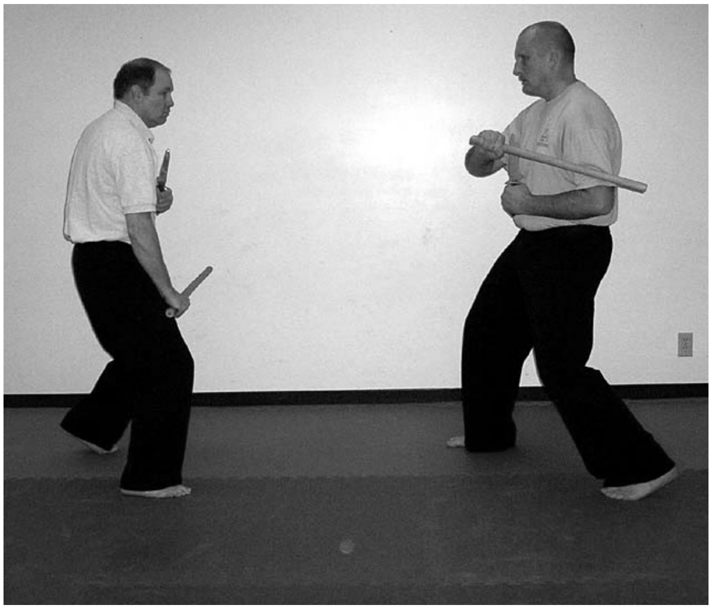


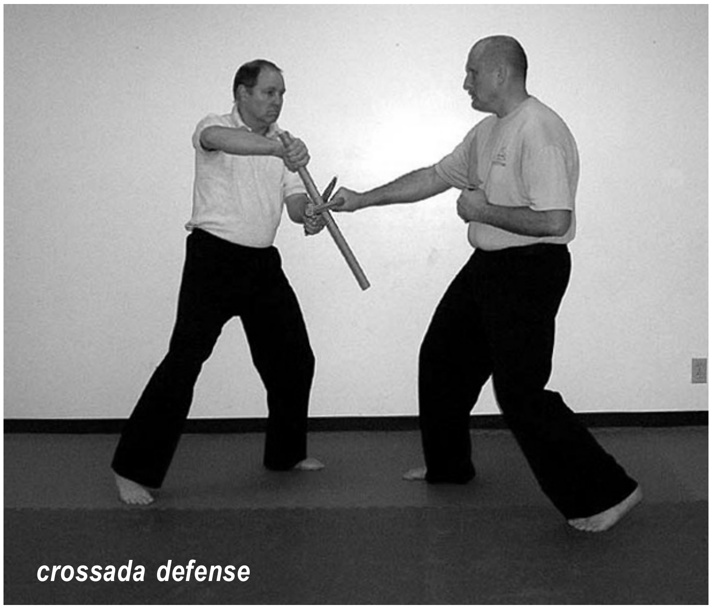
upward cut to the the muscles



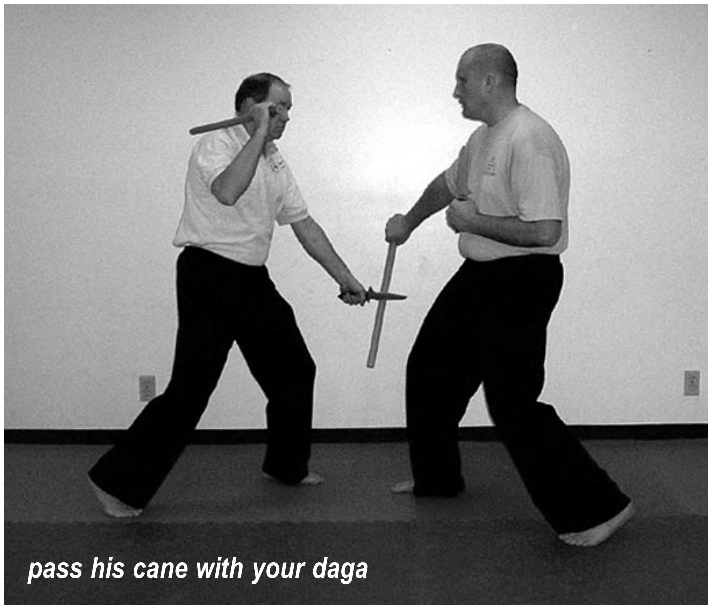
#12 strike follow up

Crossada defense (bottom fist up) against strike #4.

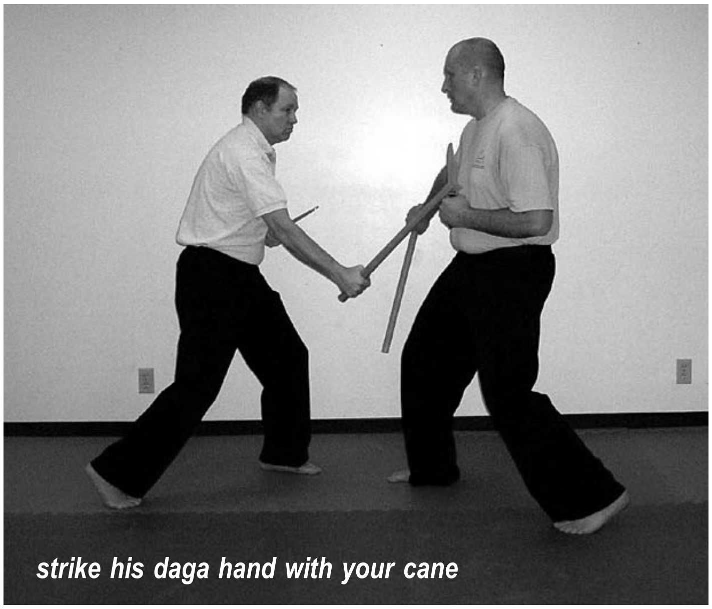




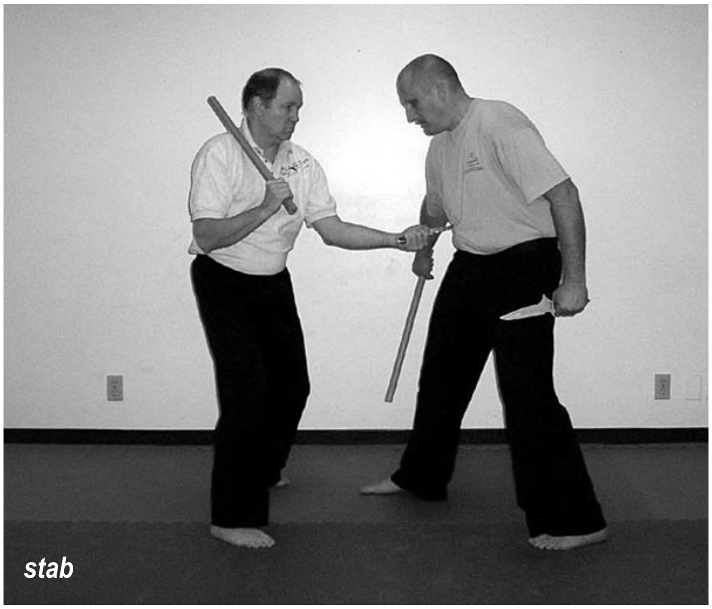
crossada defense



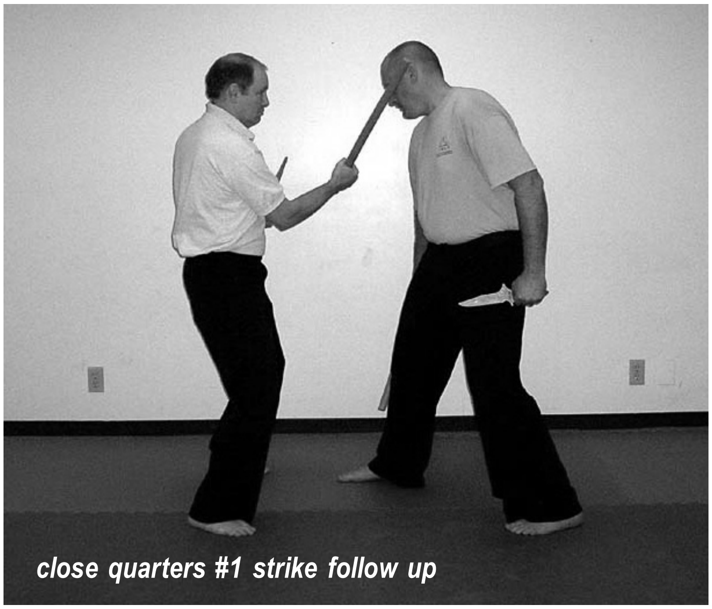
pass his cane with your daga



strike his daga hand with your cane

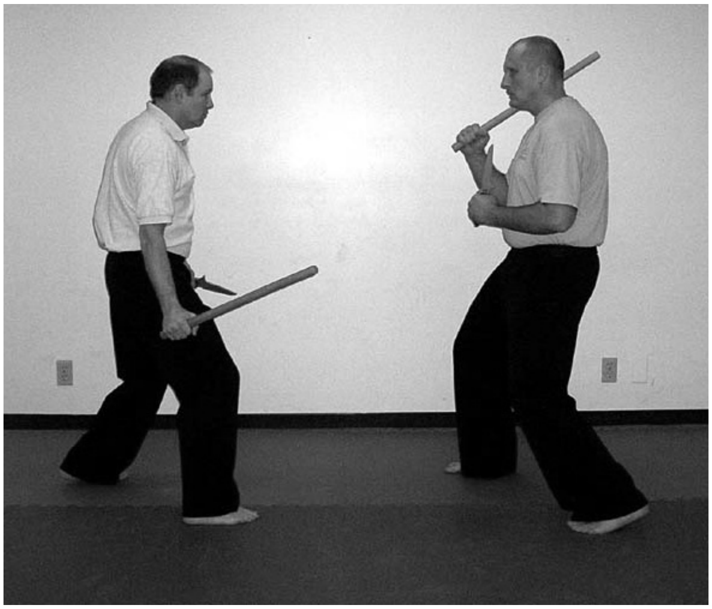


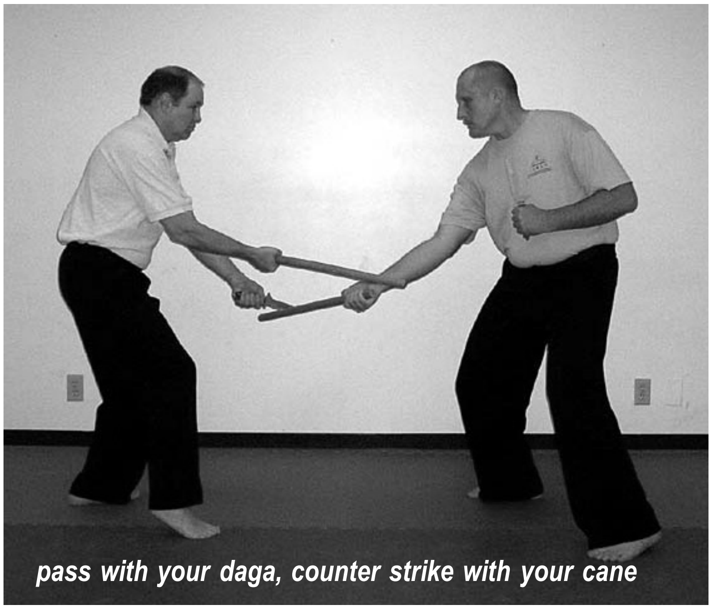
stab



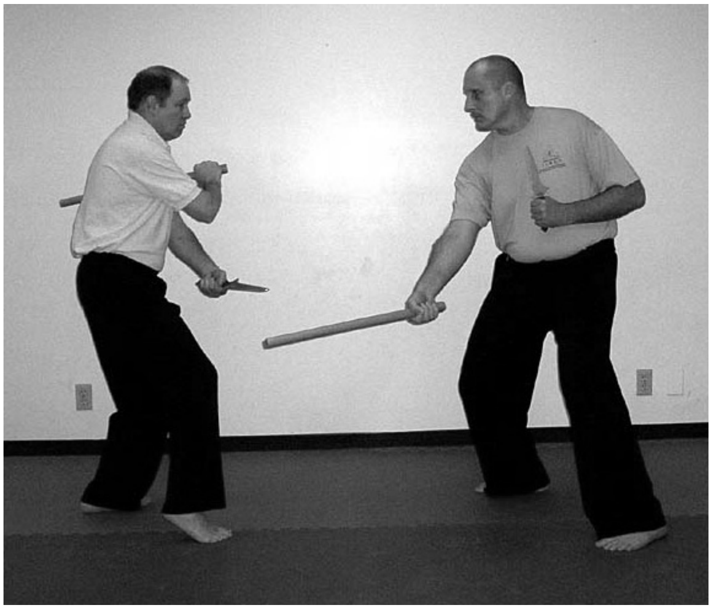
close quarters #1 strike follow up

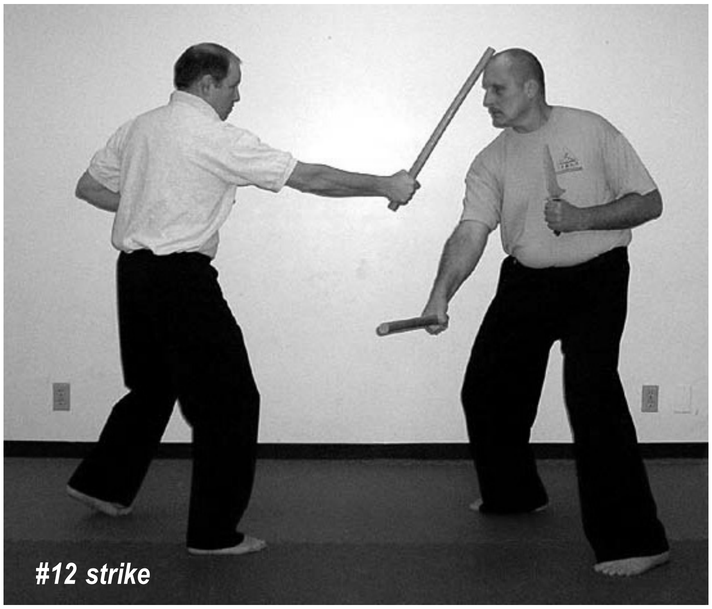
Defense against low level strikes - Banda y banda (side by side) against a #9 strike. Your cane strike his arm.



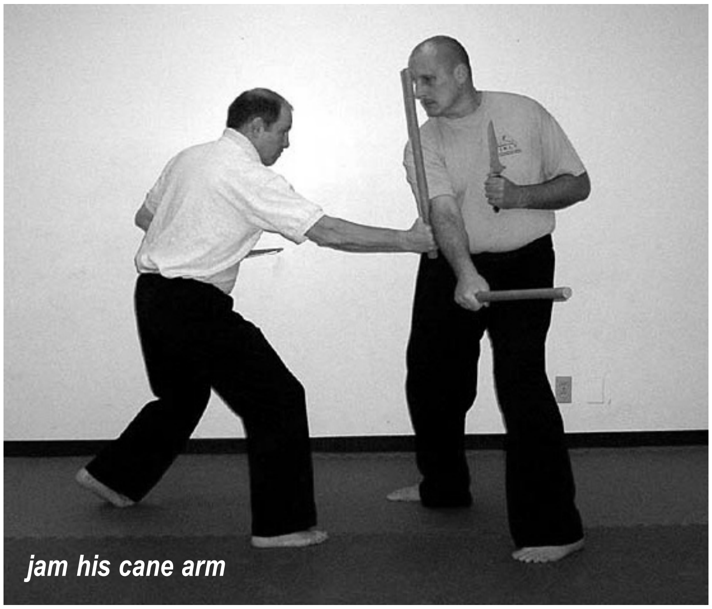


pass with your daga, counter strike with your cane

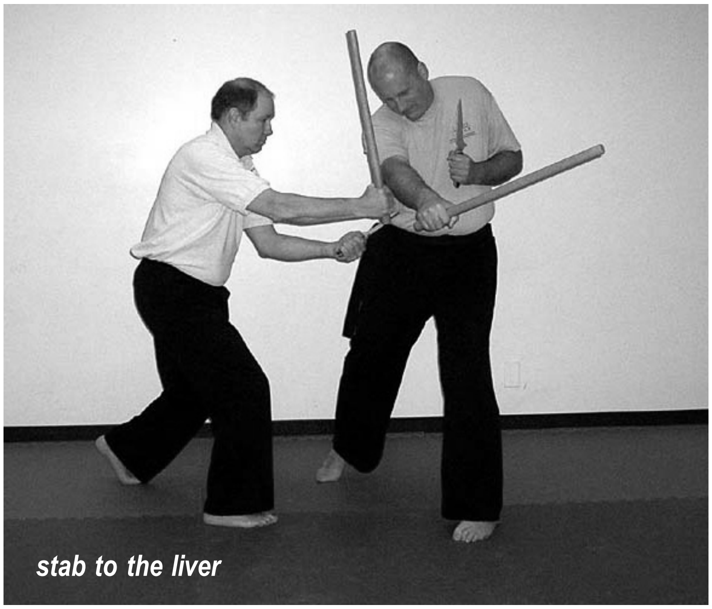




#12 strike

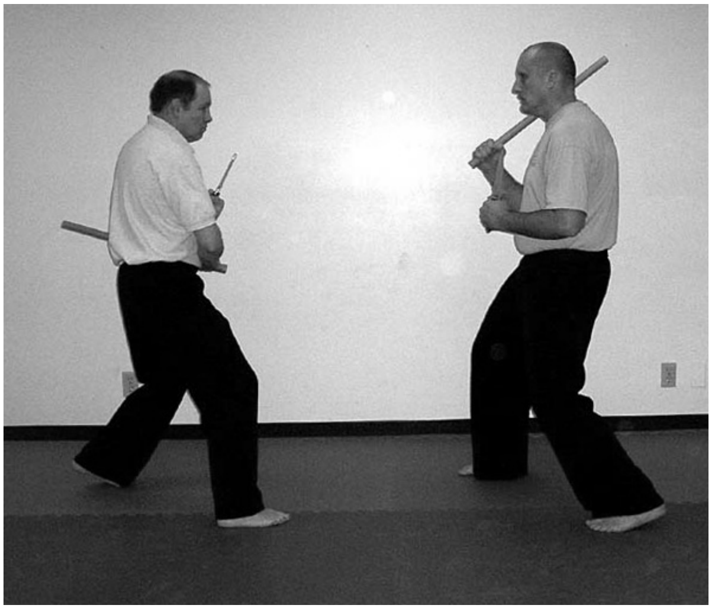


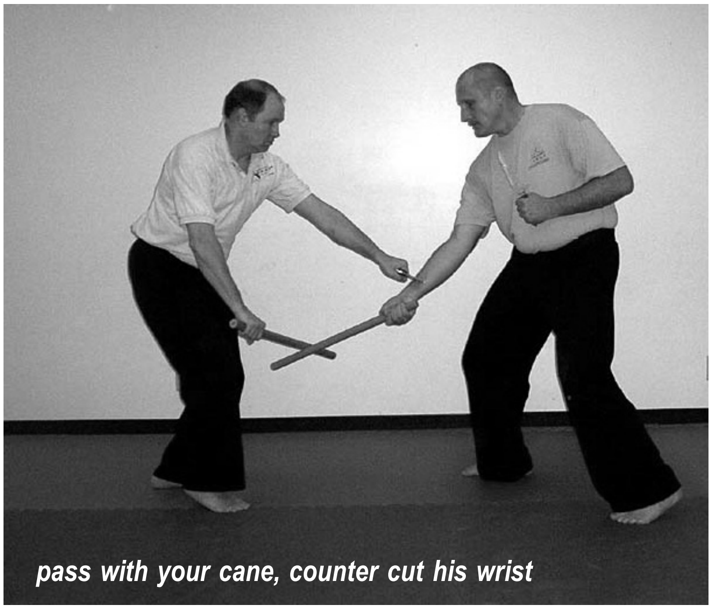
jam his cane arm



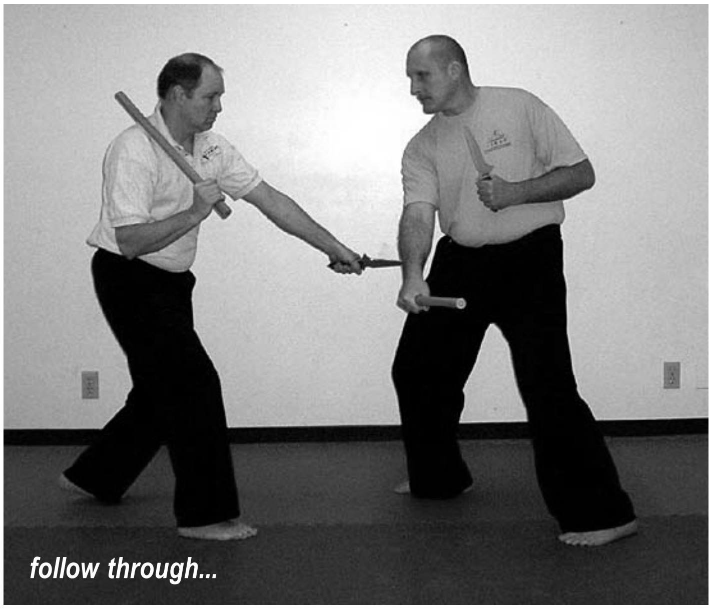
stab to the liver

Banda y banda (side by side) against a #9 strike. Your cane passes his strike to the other side.

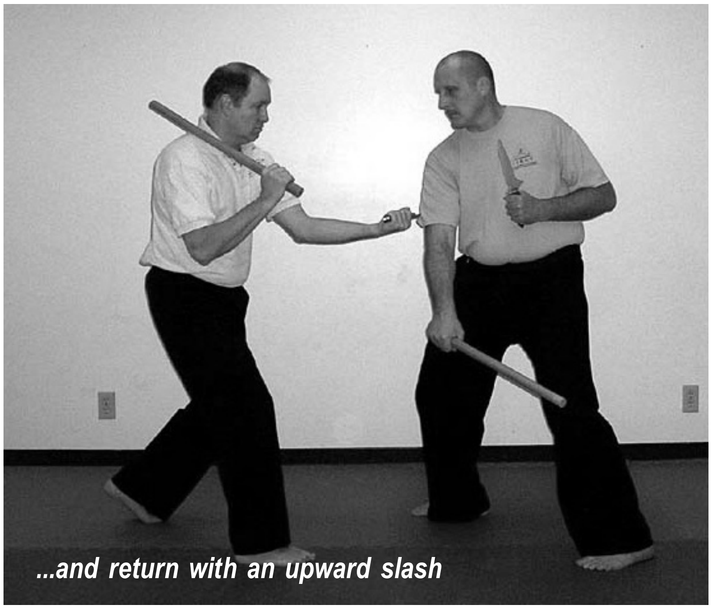




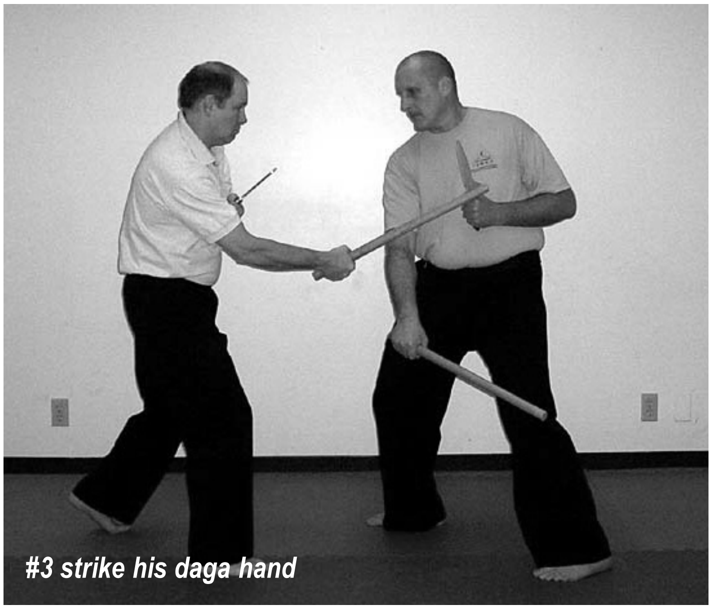
pass with your cane, counter cut his wrist



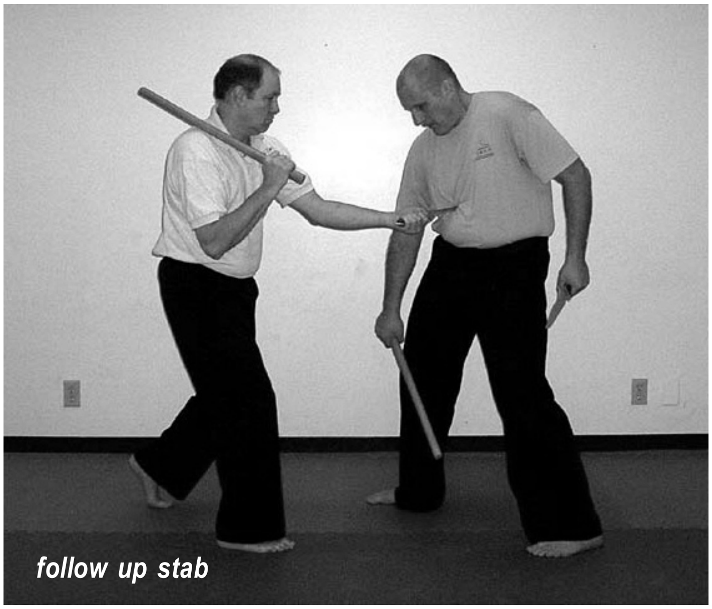
follow through...



...and return with an upward slash

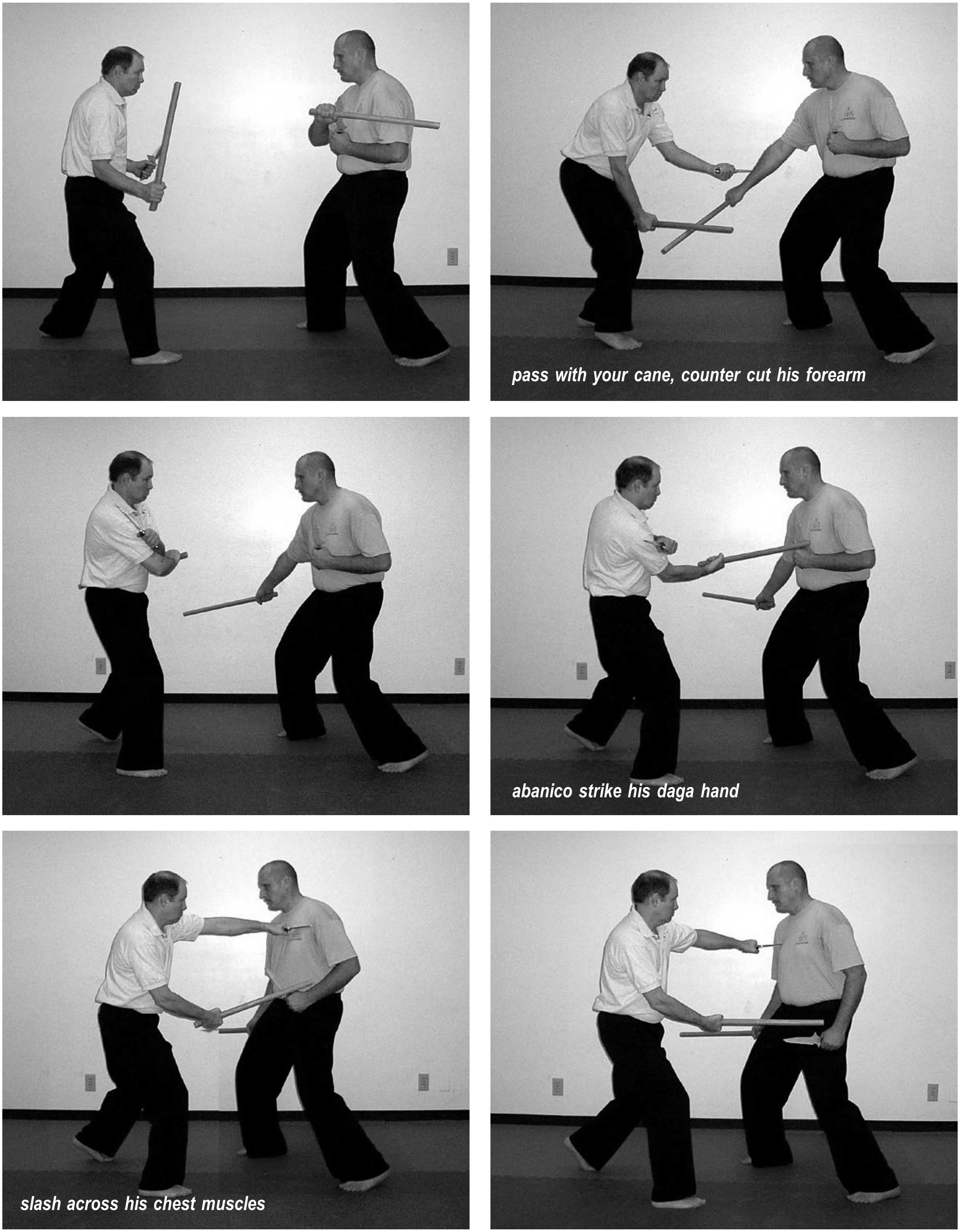


#3 strike his daga hand



follow up stab

Banda y banda (side by side) against a #8 strike.

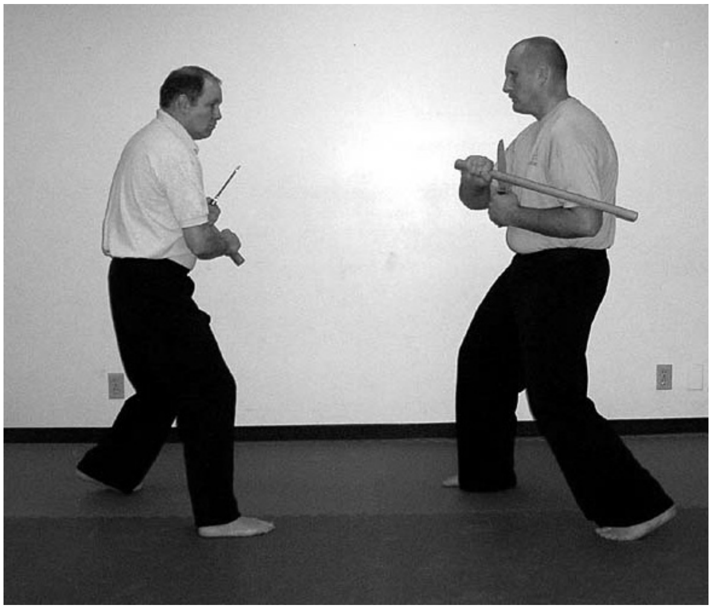


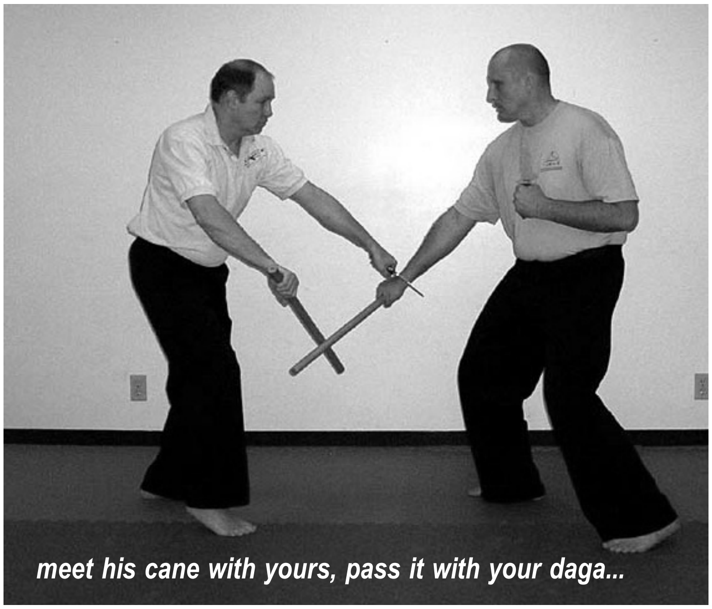
pass with your cane, counter cut his forearm

abanico strike his daga hand

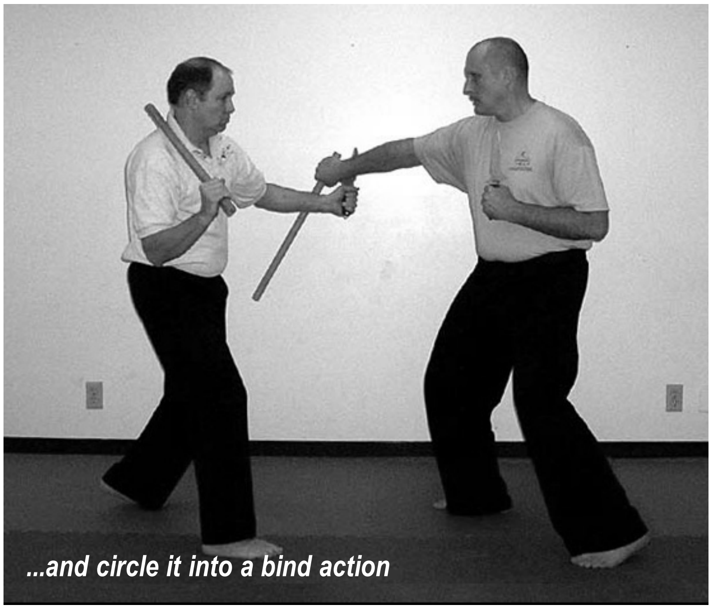
slash across his chest muscles

Banda y banda (side by side) against a #8 strike.

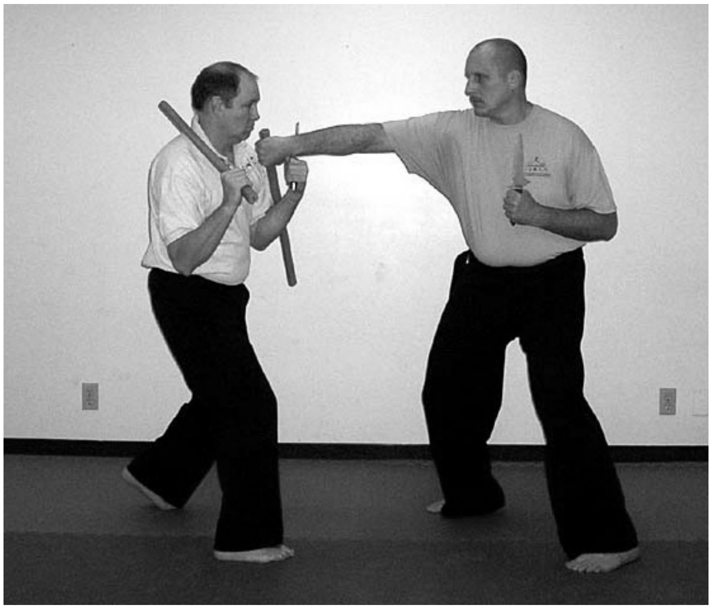


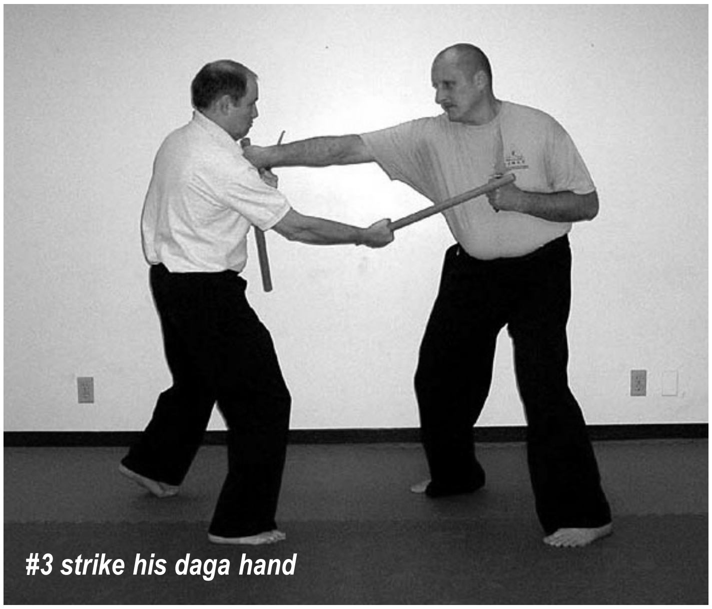


meet his cane with yours, pass it with your daga...

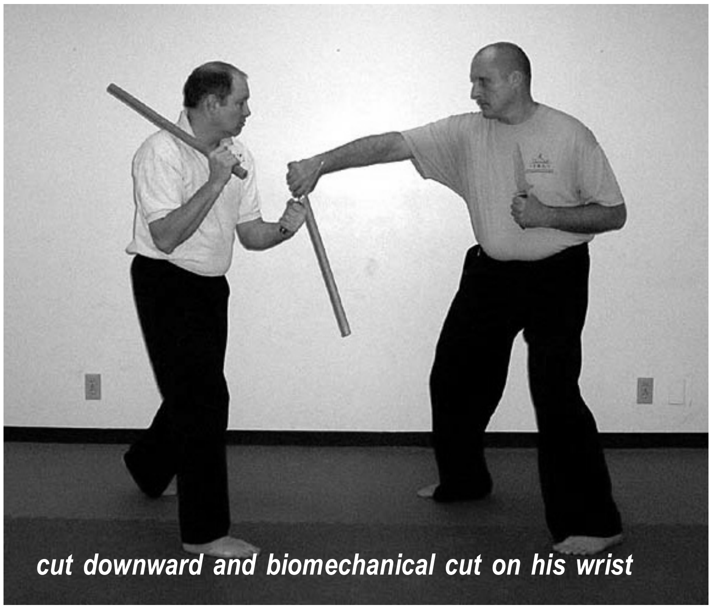


...and circle it into a bind action



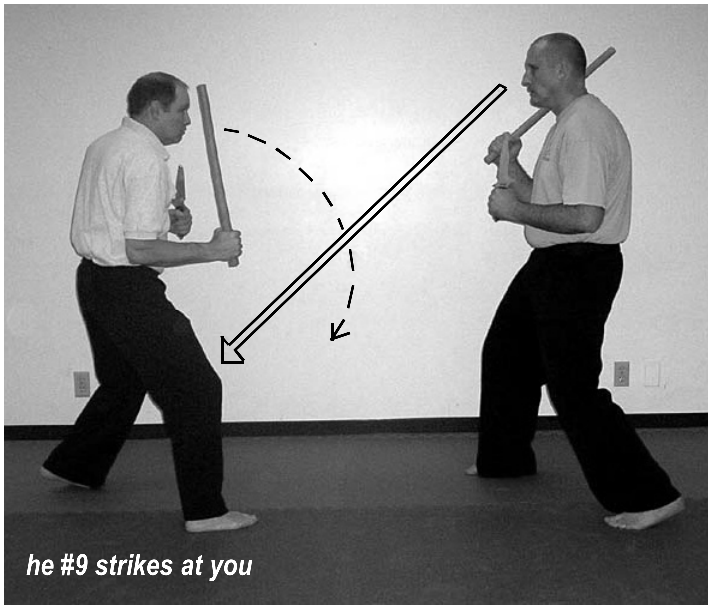


#3 strike his daga hand

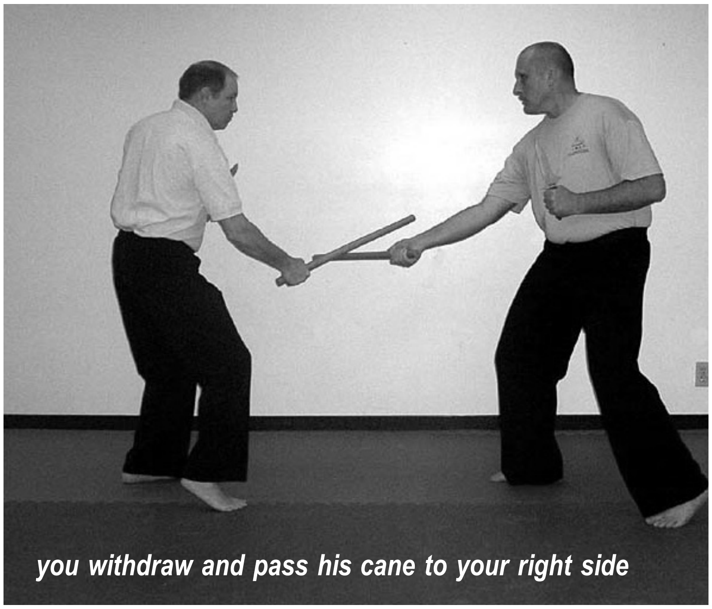


cut downward and biomechanical cut on his wrist

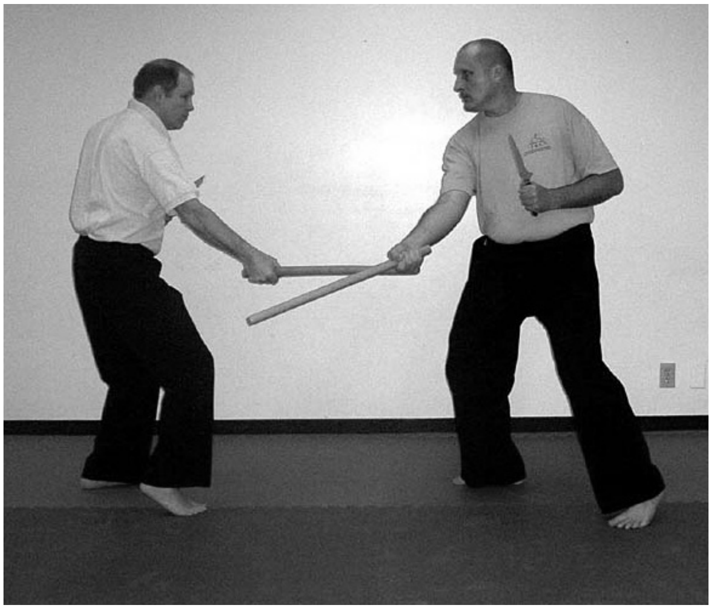
Application of low line Passing, passing his #9 strike to the other side.

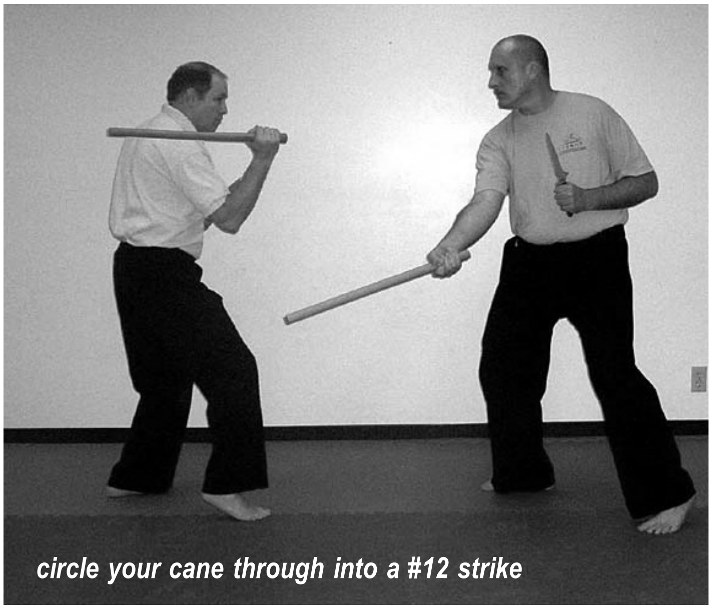


he #9 strikes at you

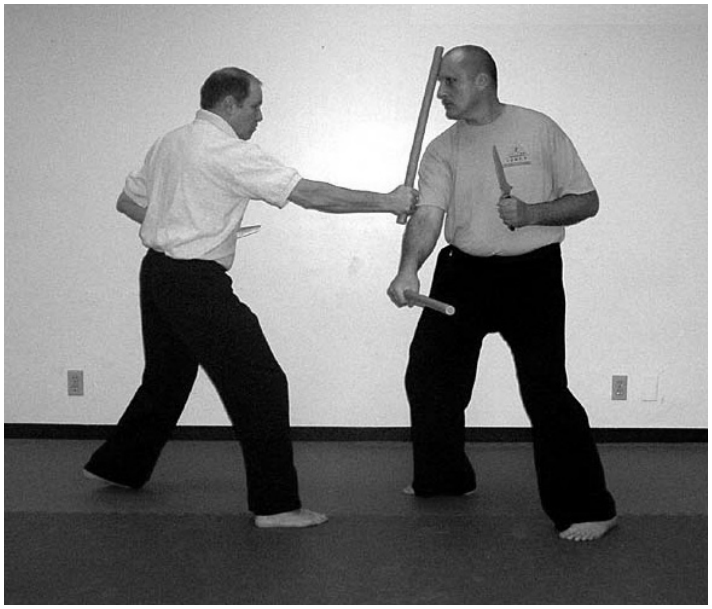


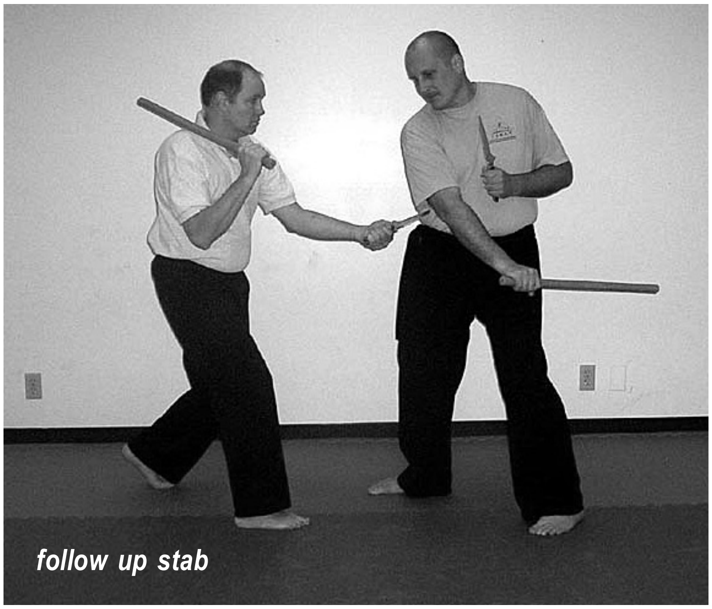
you withdraw and pass his cane to your right side





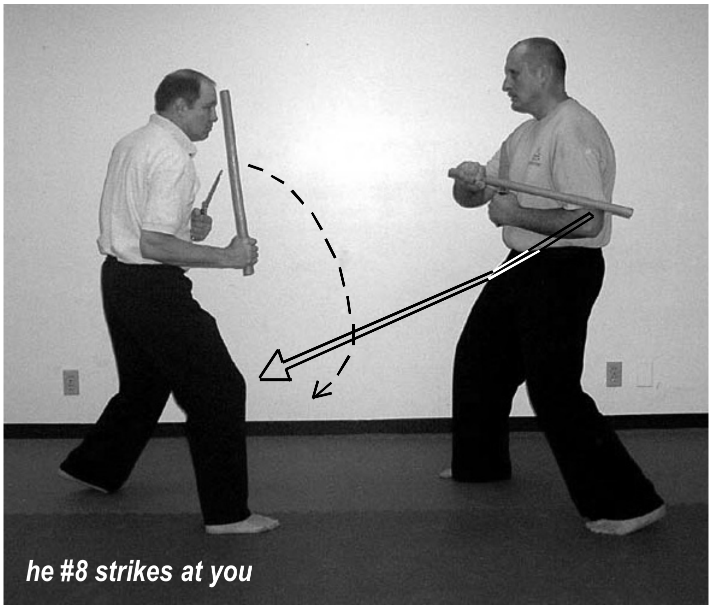
circle your cane through into a #12 strike



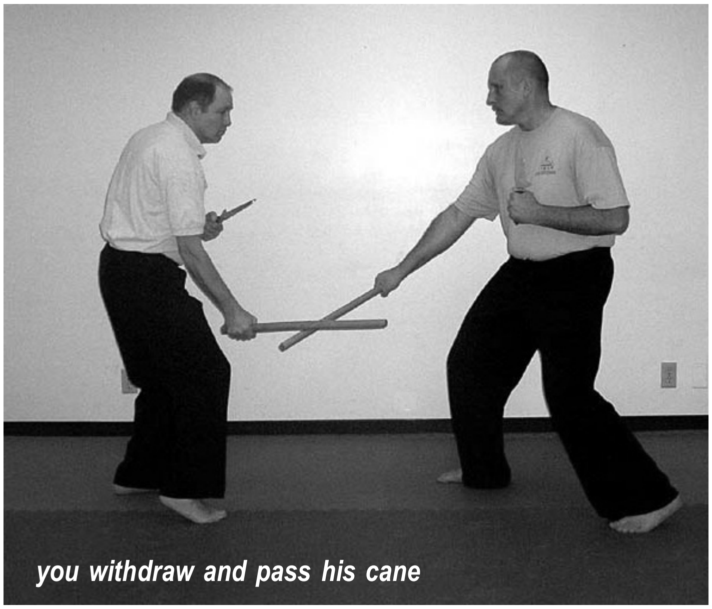


follow up stab

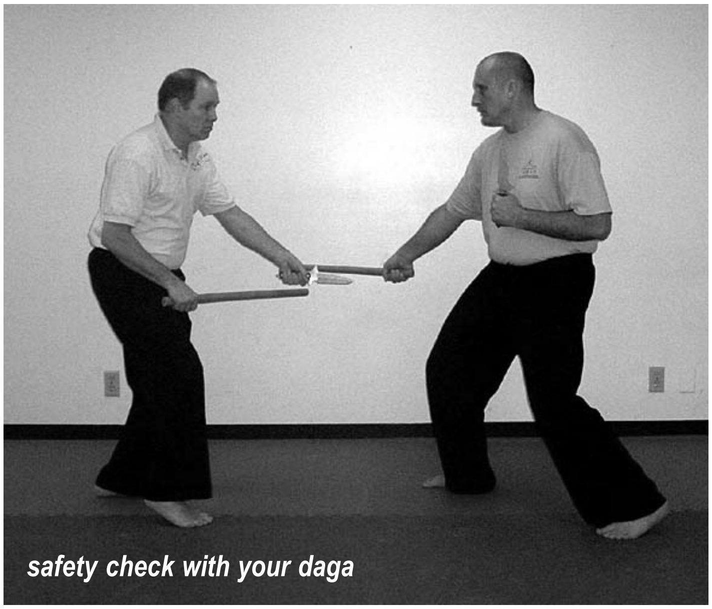
Application of low line Passing, passing his #8 strike to the other side.



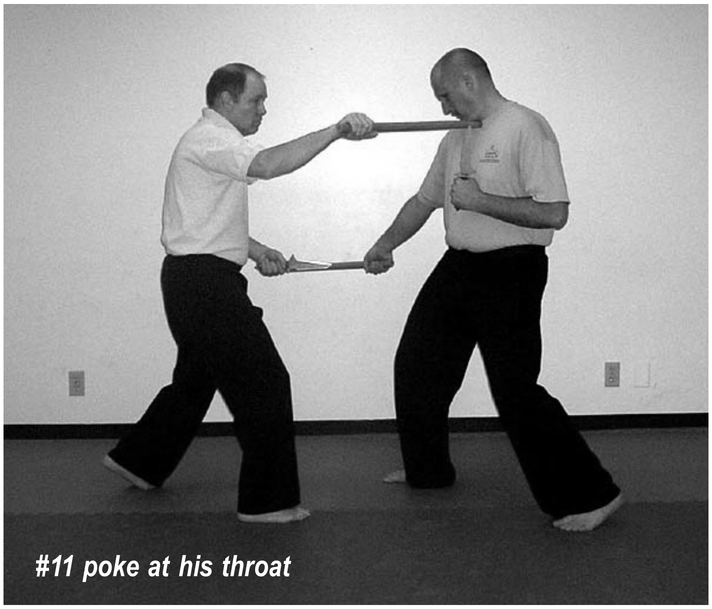
he #8 strikes at you



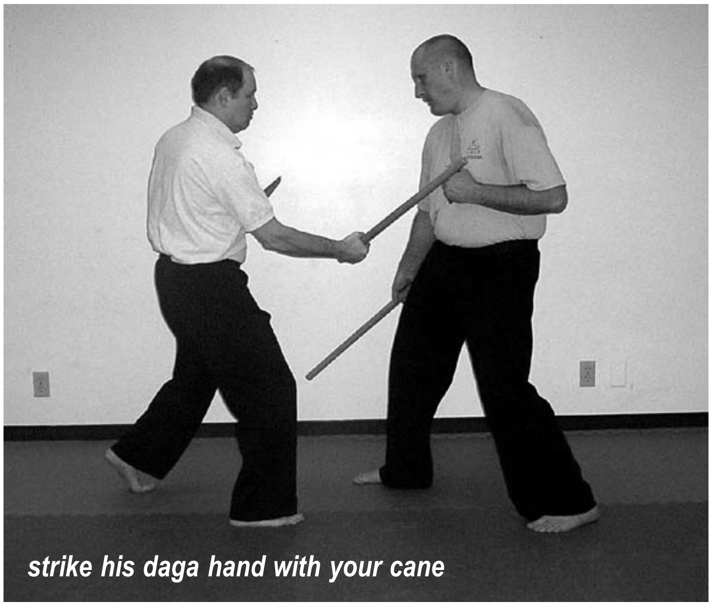
you withdraw and pass his cane



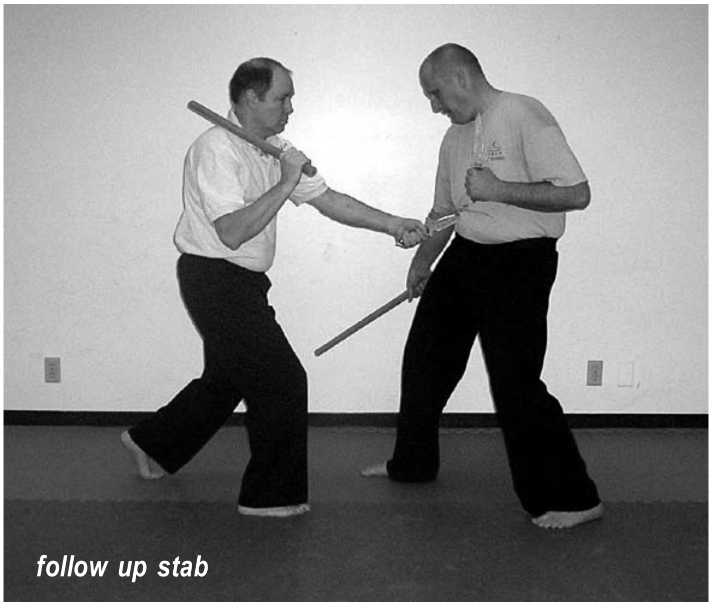
safety check with your daga



#11 poke at his throat

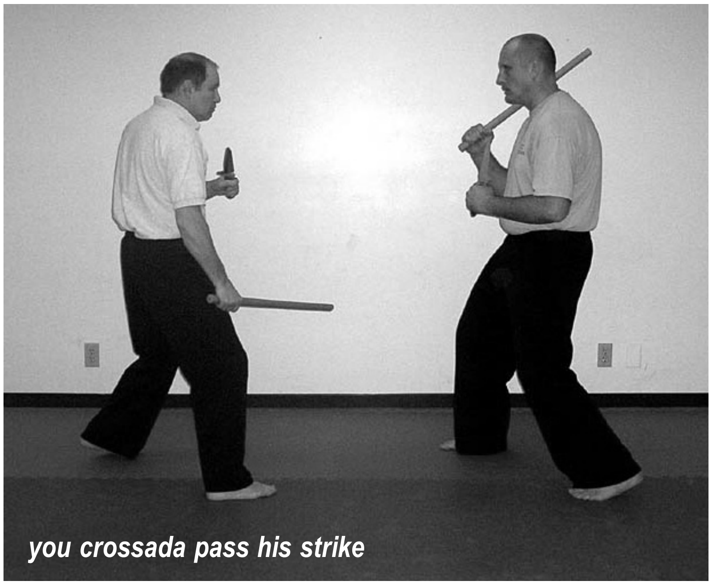


strike his daga hand with your cane

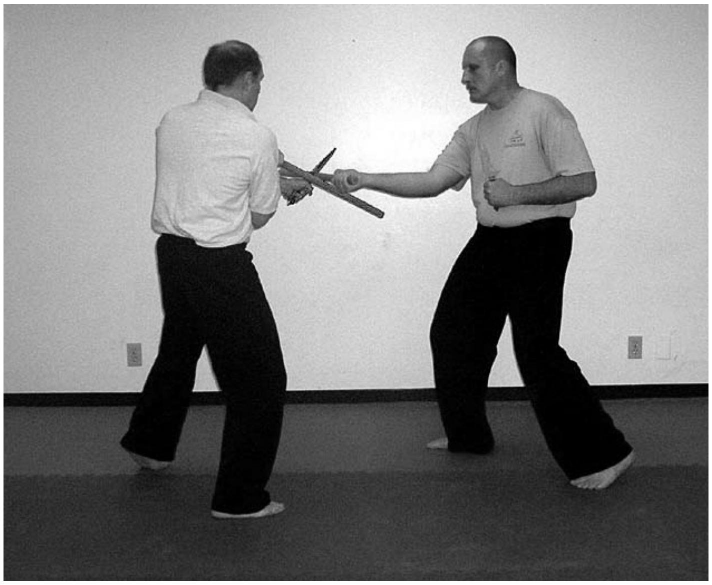


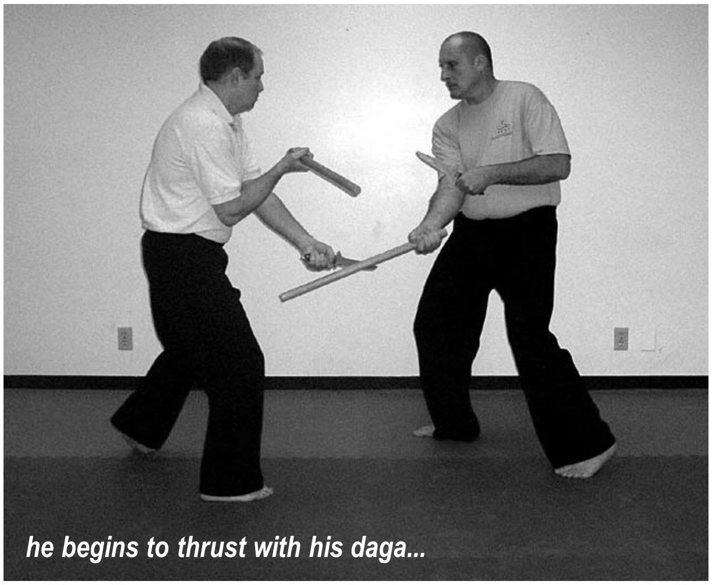
follow up stab

The examples shown so far have only to do with the initial attack with the cane. When I work with cane and dagger, I keep an eye out for my opponent's blade. I do not think for a minute that if he has a blade that he will not use it. A good skill gained from the various flow exercises is to be able to shift in mid movement and defend. Here are several examples.

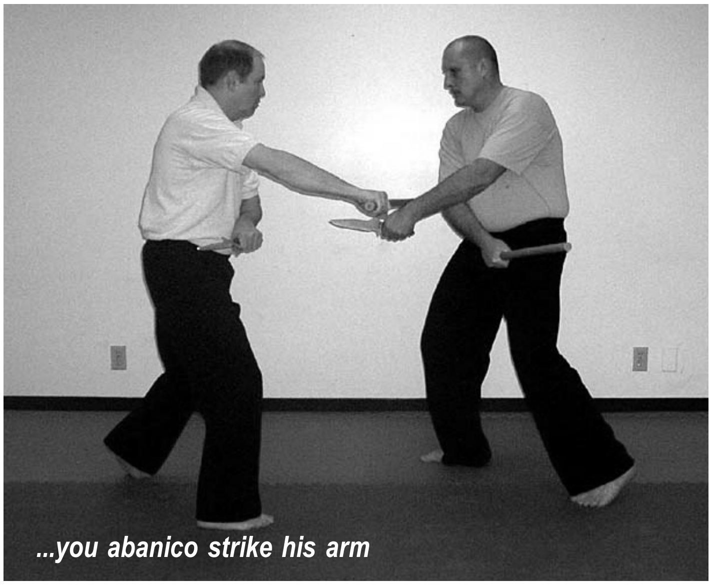


you crossada pass his strike

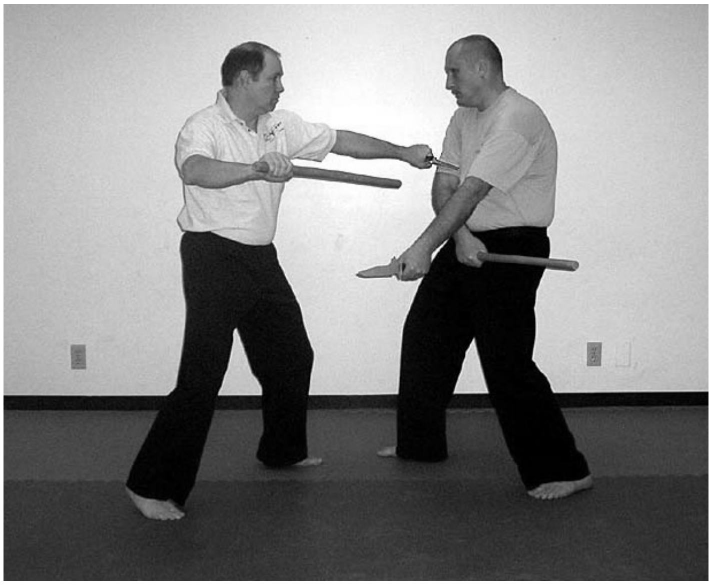


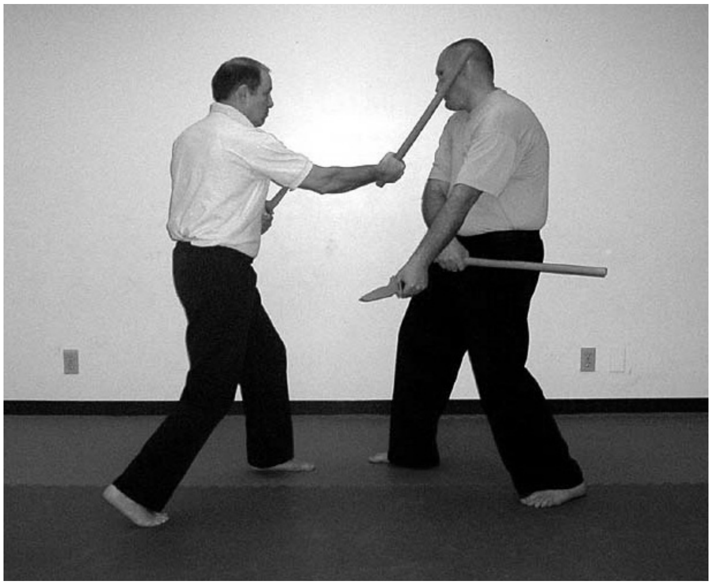


he begins to thrust with his daga...

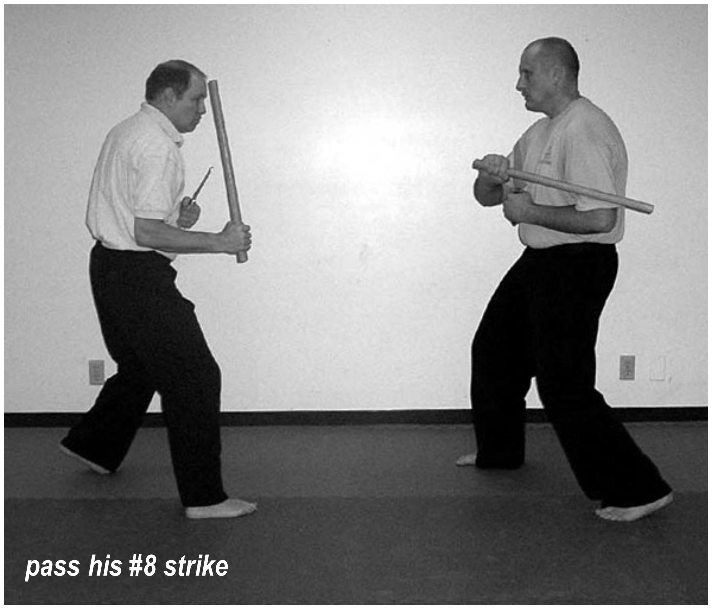


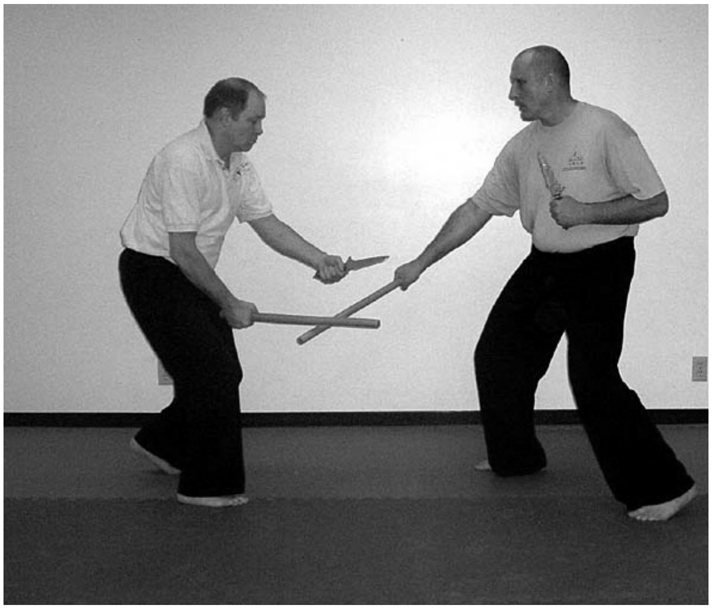
...you abanico strike his arm

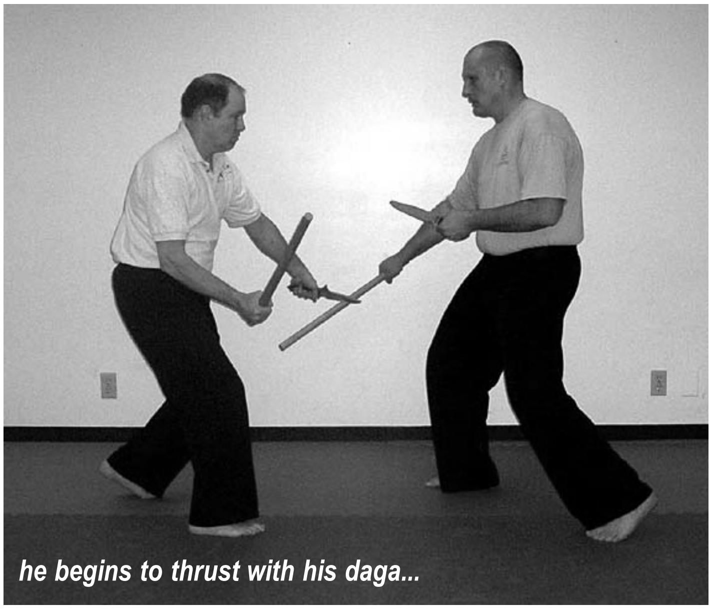


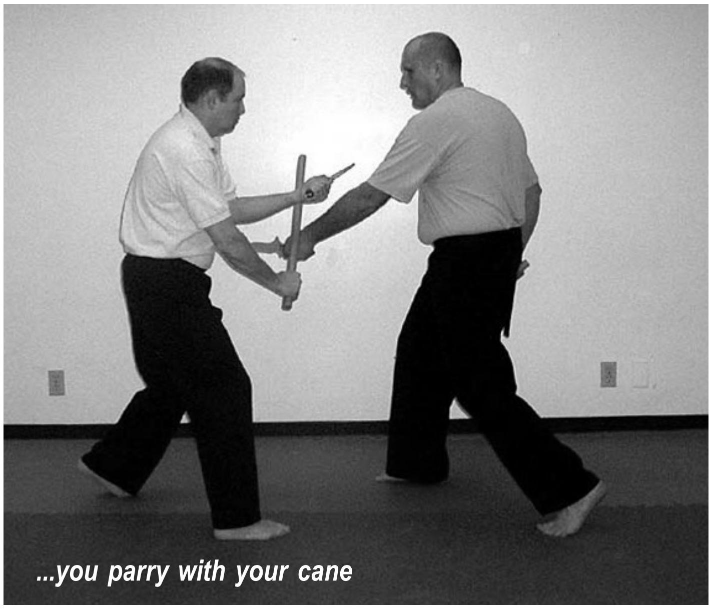


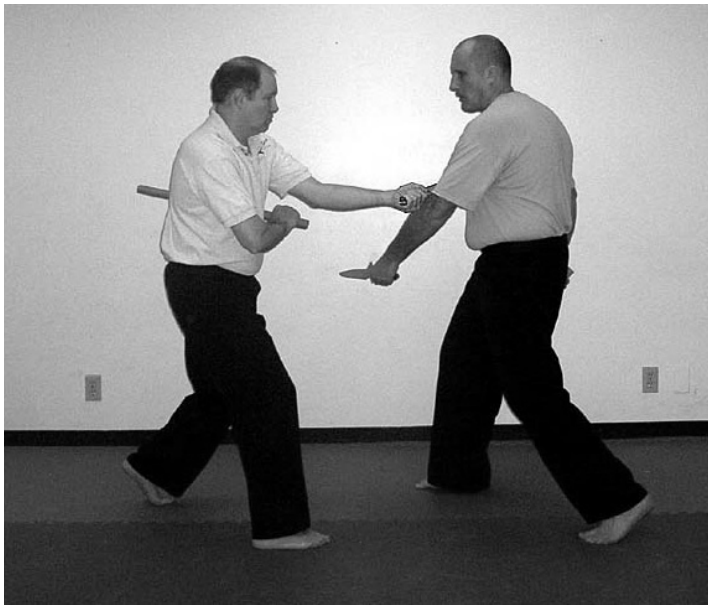
Example of shift in mid movement against my opponent’s follow up daga attack.

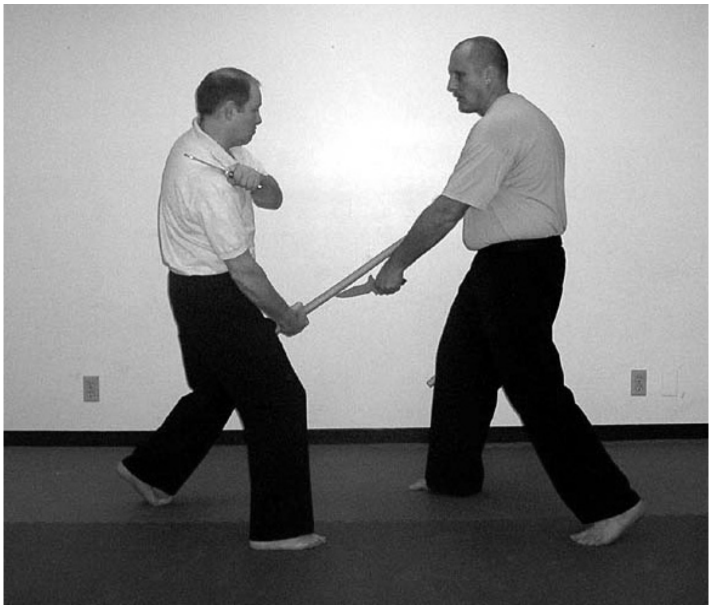

pass his #8 strike



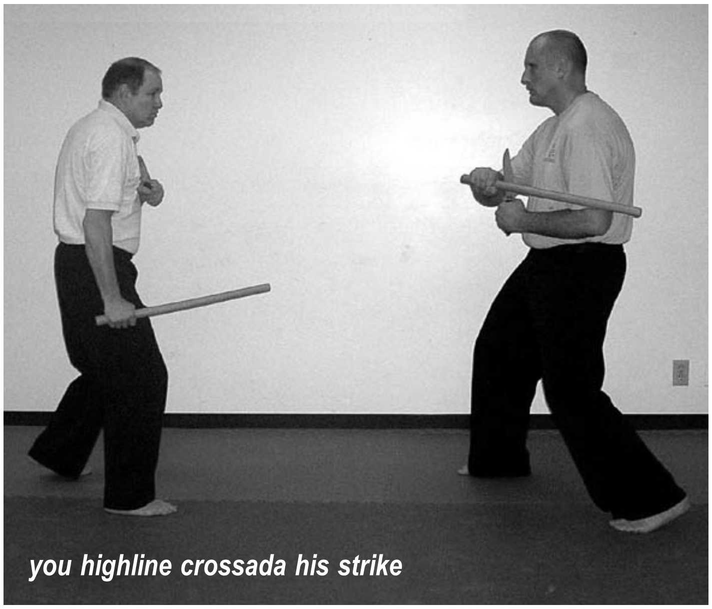

he begins to thrust with his daga...


...you parry with your cane

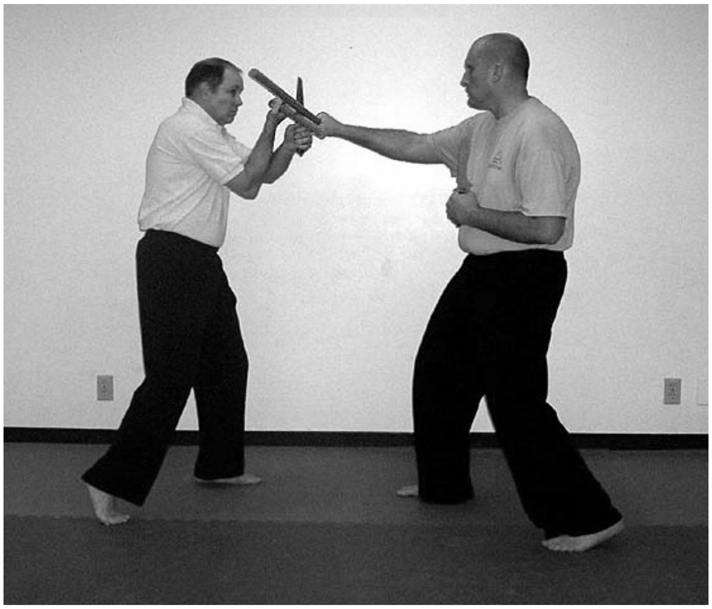


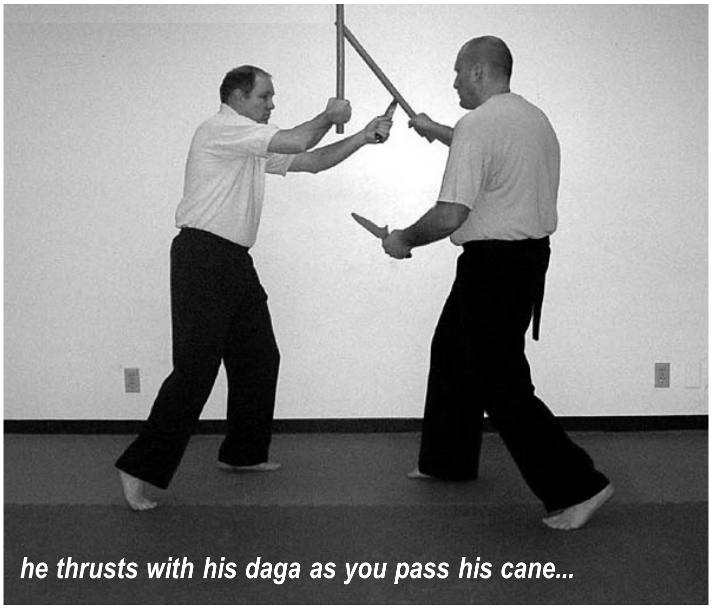


Example of shift in mid movement against my opponent’s follow up daga attack.

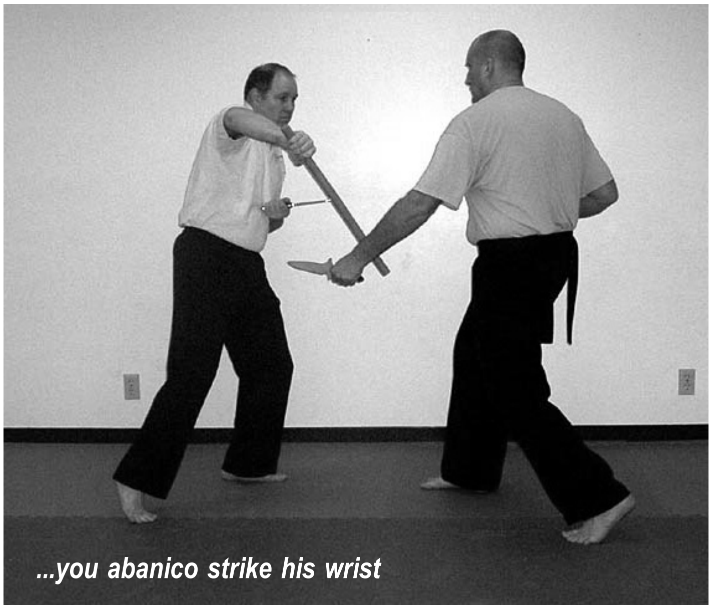


you highline crossada his strike

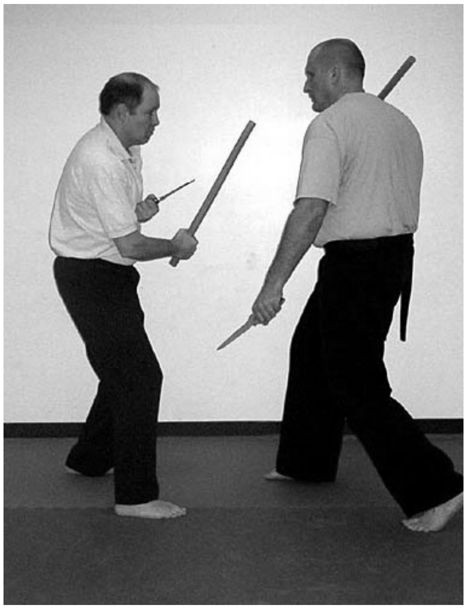


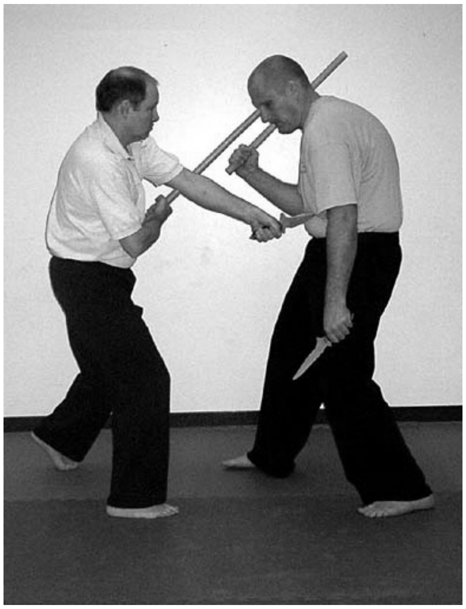


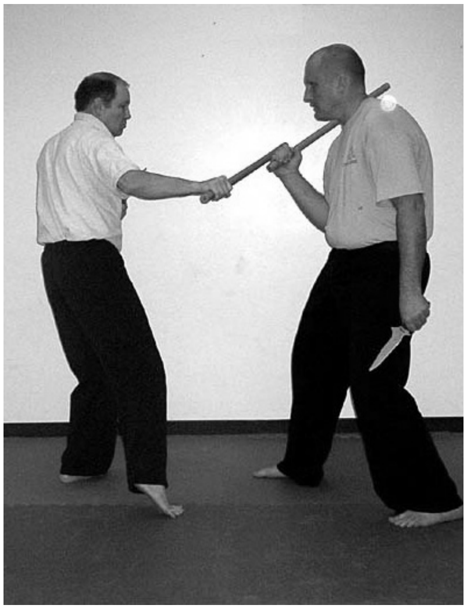
he thrusts with his daga as you pass his cane...



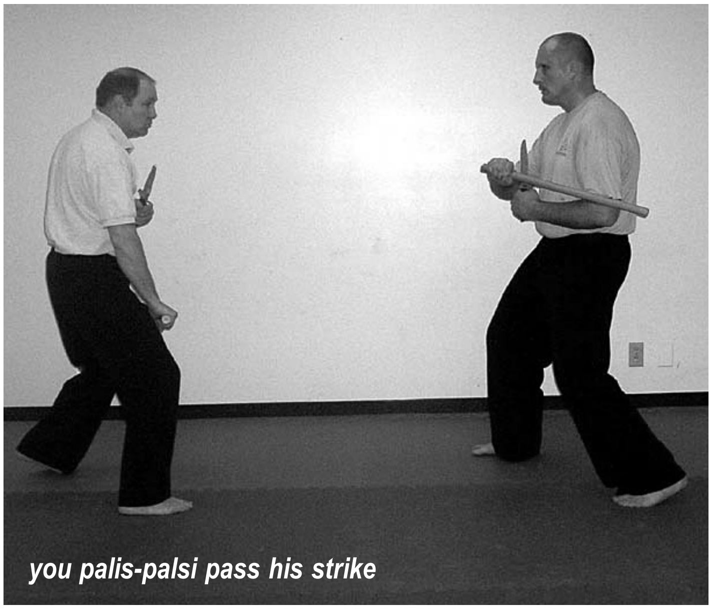
...you abanico strike his wrist



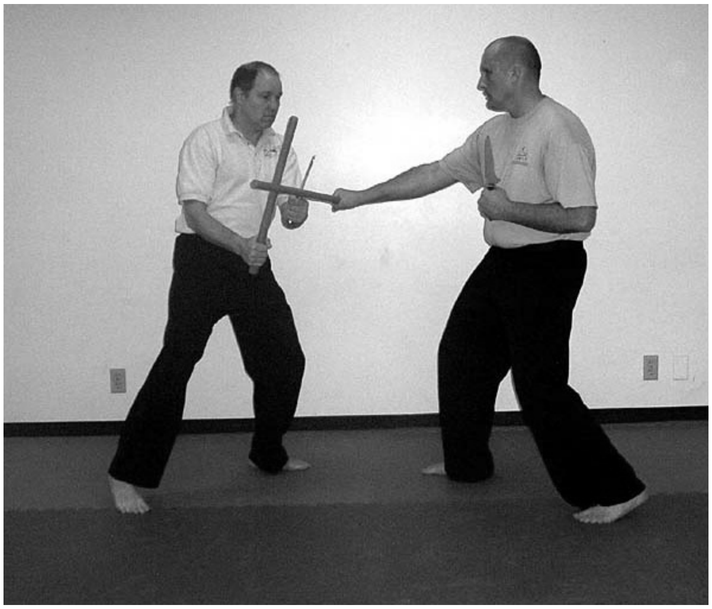


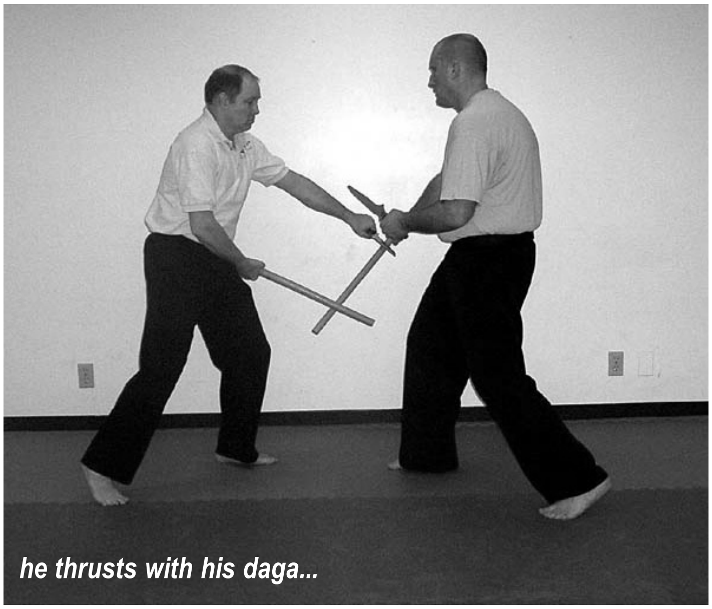


Example of shift in mid movement against my opponent’s follow up daga attack.

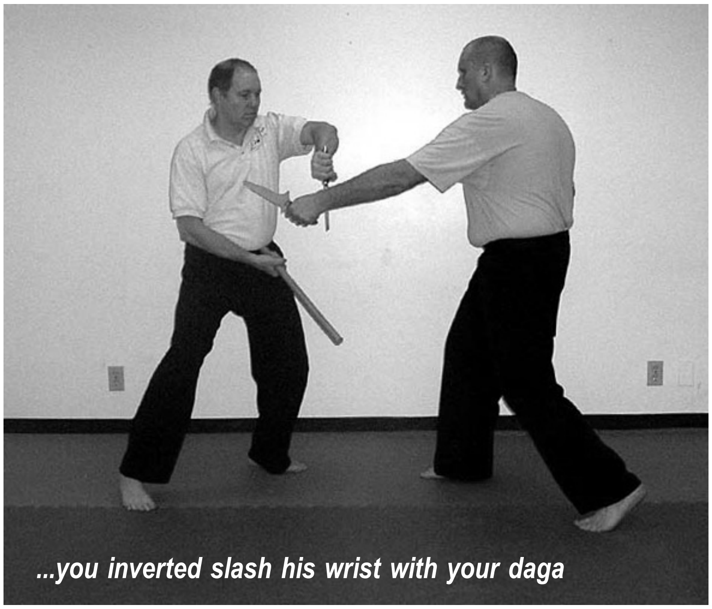


you palis-palsi pass his strike

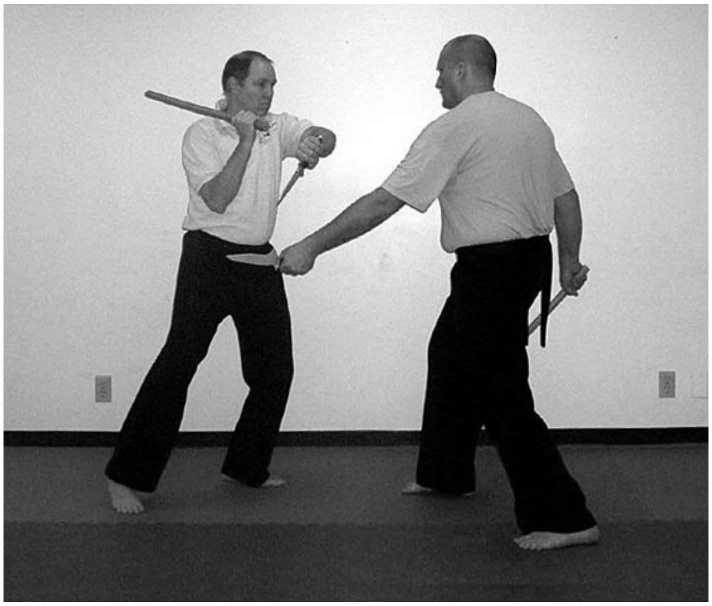


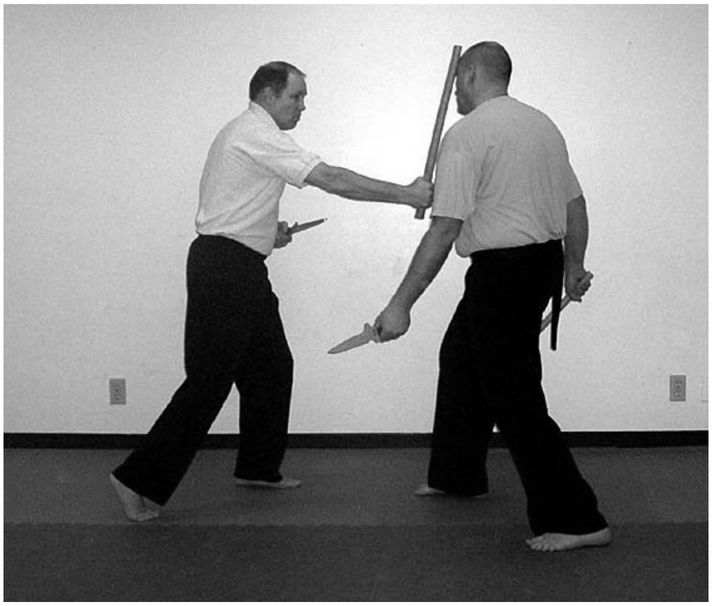


he thrusts with his daga...



...you inverted slash his wrist with your daga





The Art Of Espada Y Daga

(Sword & Dagger)

Espada Y Daga is the heart and soul of many Filipino Martial Arts. It is one of the base arts of my teacher, Remy Presas. It was the family art that his father and grandfather taught to the Filipino guerillas in World War II. The techniques in the following pages are the results of my research and may actually be a bit different than what is classically taught. You will see much of what was in the baston y daga section repeated with a blade orientation. Train with training blades and not live ones.

The techniques in this section are potentially very dangerous. They are representations of what *might have been done* in actual combat over 100 years ago. As we live in a modern society and do not carry swords and daggers on our person, these techniques will fall into more of a theoretical category than what you might encounter in a self defense situation. I train with them anyway as it aids me to become very familiar with blade use in case I do have to defend myself against someone wielding a long edged weapon. It doesn't happen very often but there are reports of attacks done with long blades.

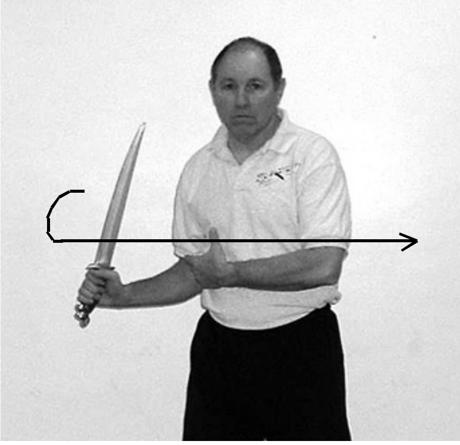
Espada Y Daga - Sword & Dagger

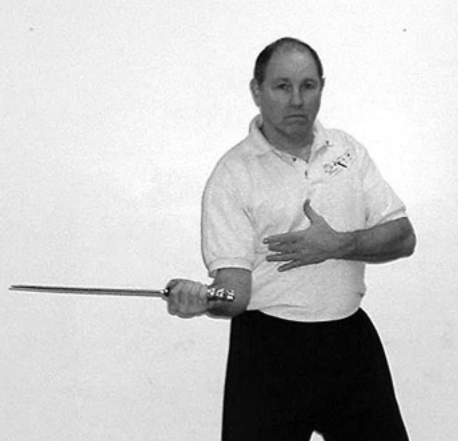
1. Offensive Bolo

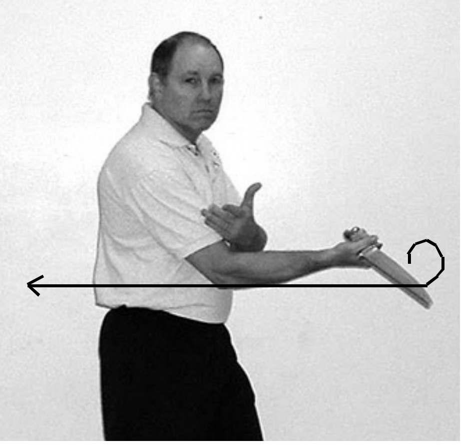
The bolo, machete, or itak are the long blade weapons of Filipino Martial Arts. In Rey Galang's book, *Masters Of The Blade,* he states, *"The importance of the blade as an elemental part of Filipino culture forms the basis for most, if not all, of Filipino martial arts."* The more I researched the more I found this to be true. The bolo that I use is a replica of the bolos given to Bram by Prof. Presas. There are many different styles and shapes of edged weapons but this is the one that I use. There were two key data I got which guided me in my research. The first one was rule #1. of Bram's Commandments Of Steel: "Steel cuts flesh." The second came from a conversation I had with Roger Agbulos (a Lameco eskrima stylist) regarding espada y daga. He mentioned that many espada y daga drills could get complicated. It was the manner he said this in which gave me the impression, *"Don't get complicated."* My own view is that the more dangerous the weapon, the simpler the applications should be. I used the two data above to guide me. Keep in mind always that steel cuts flesh and keep the applications simple and not complex. Some of the applications Prof. Presas taught us, I believe, were a bit complex or at the very least had more of a stabbing implement in mind rather than a cut & thrust weapon.

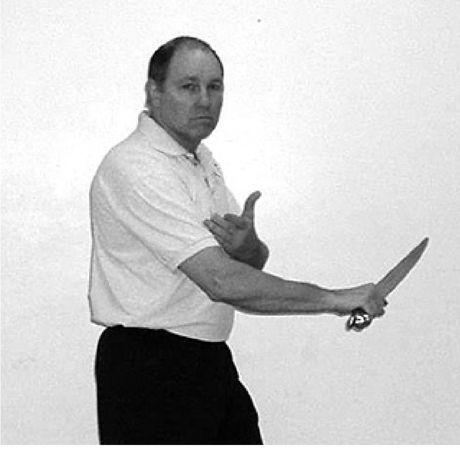
One of the more interesting things about the blade is when you're in the heat of the fight and the adrenaline is pumping, the sharper the knife, the less you (or your opponent) will feel the cut. You'll feel it afterwards but not in the heat of things. Marc MacYoung has written many different articles on street defense and the use of (and myths concerning) the blade and this is a point he brings up. Prof. Fred King tells his students that if you want your opponent to feel the cut, use a blade that has nicks in it or one that is less sharp.

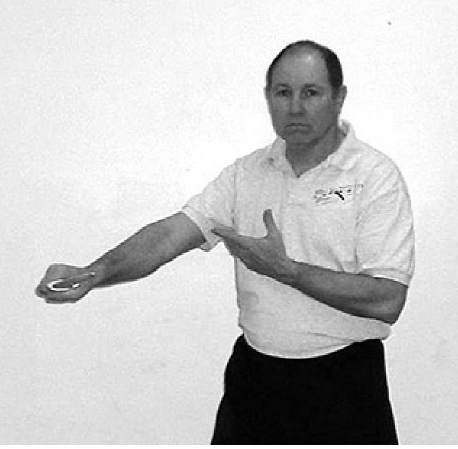
Offensive use of the bolo is basically a combination of the 12 angles of attack (shown on pages 16-18) plus the classical styles detailed in the following pages. You put together any of these and you have a number of different ways you can come at your opponent. The first three classical styles involve the use of the blade to slash: Banda y banda (side by side), Figure 8, and Rompida.











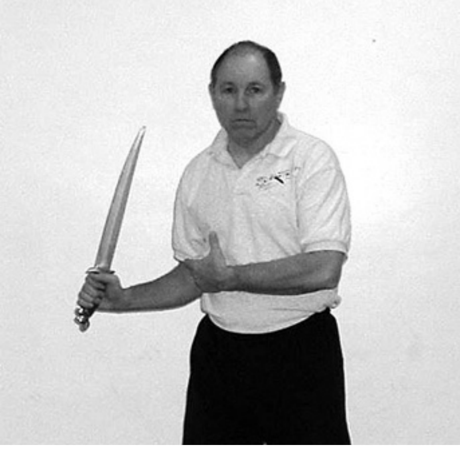
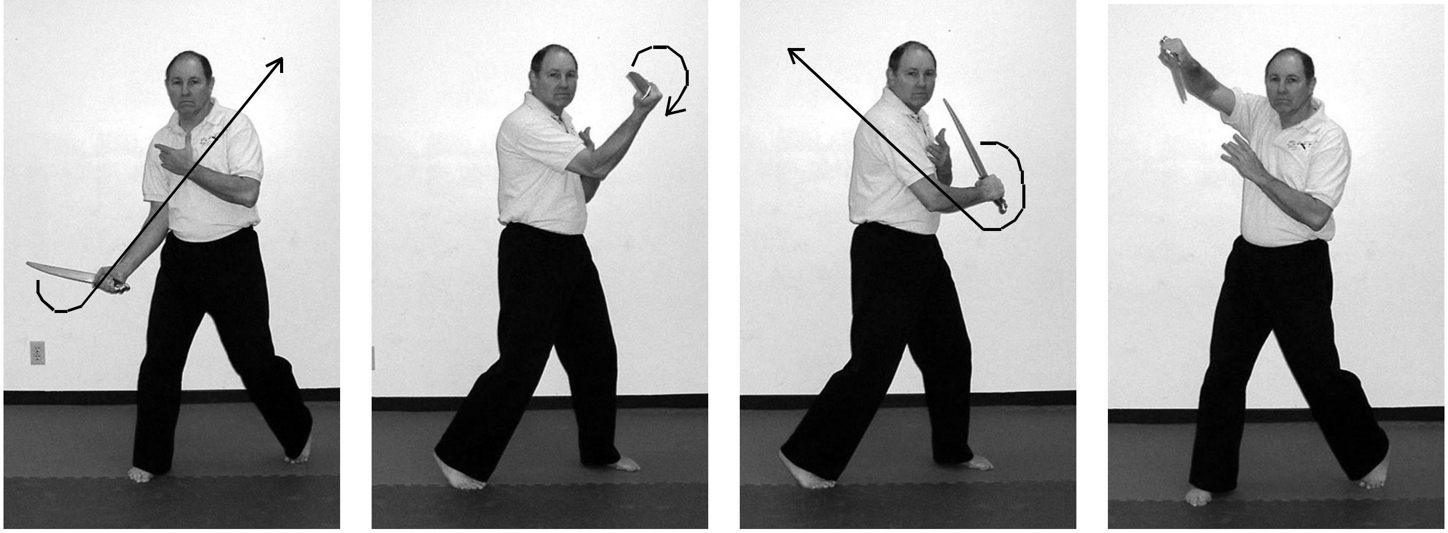
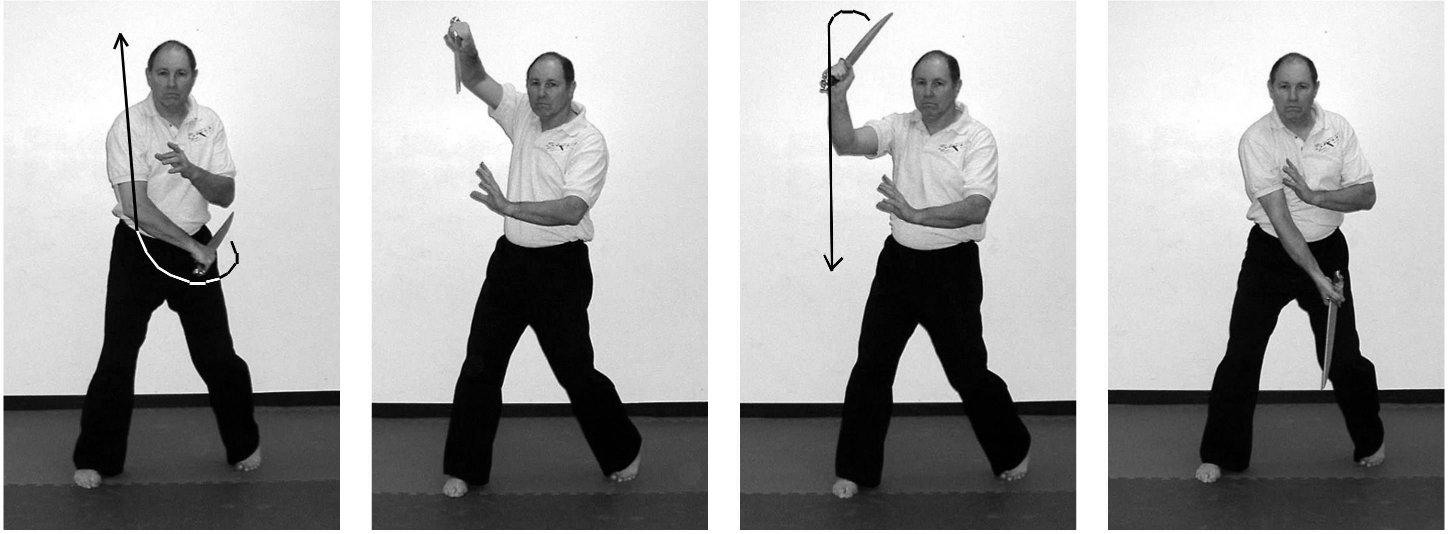


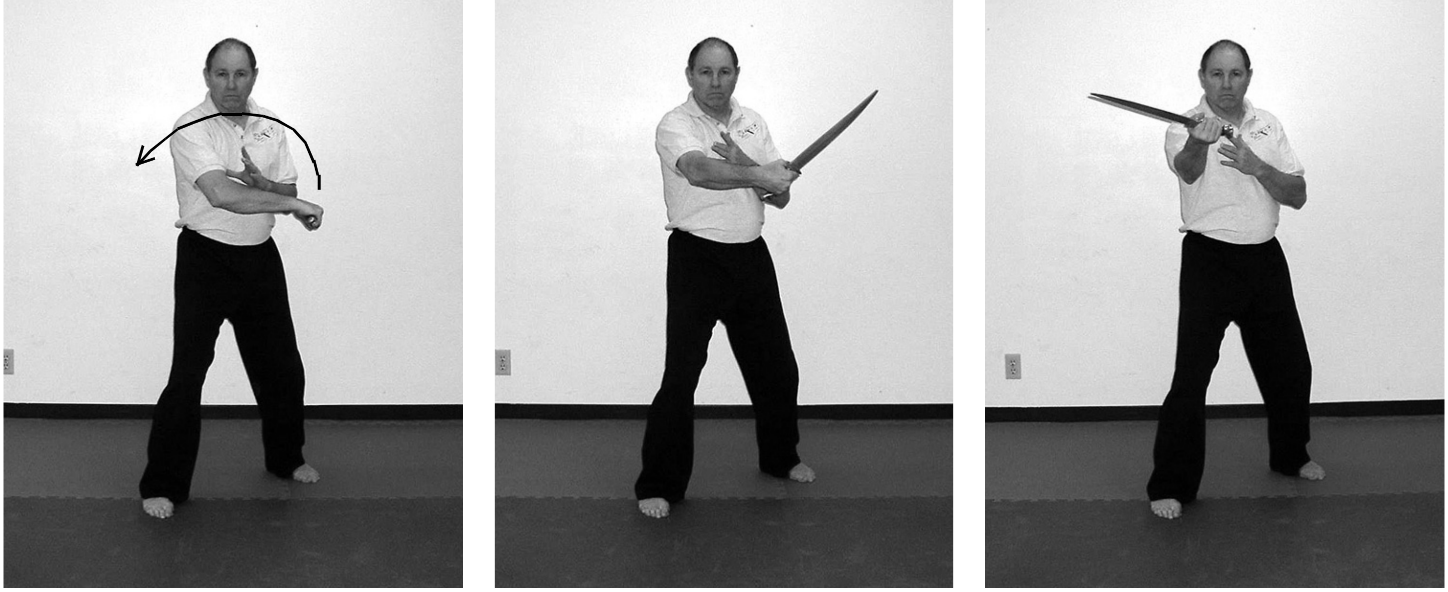
Figure 8 is a series of upward diagonal cuts.



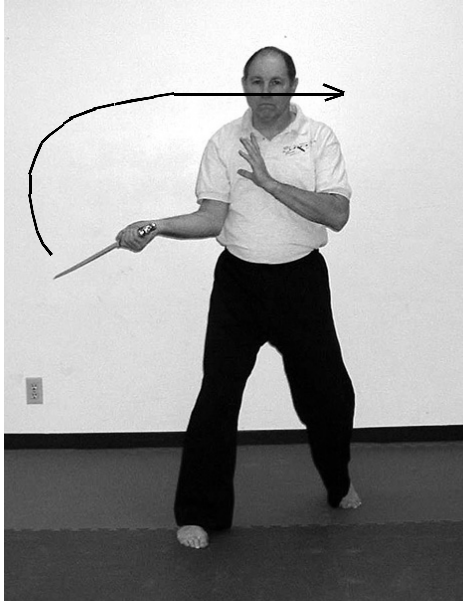
Rompida is a series of up and down vertical slashes.

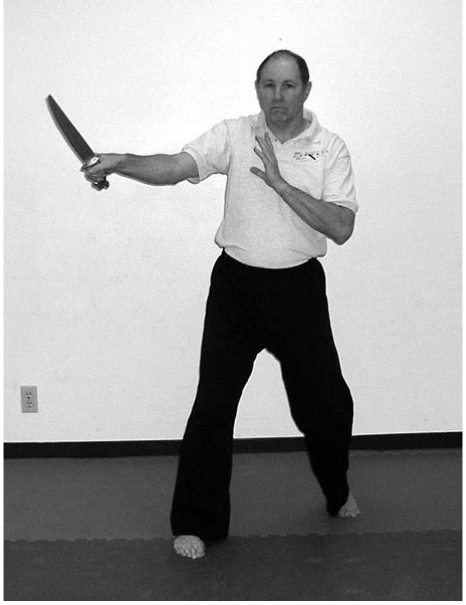


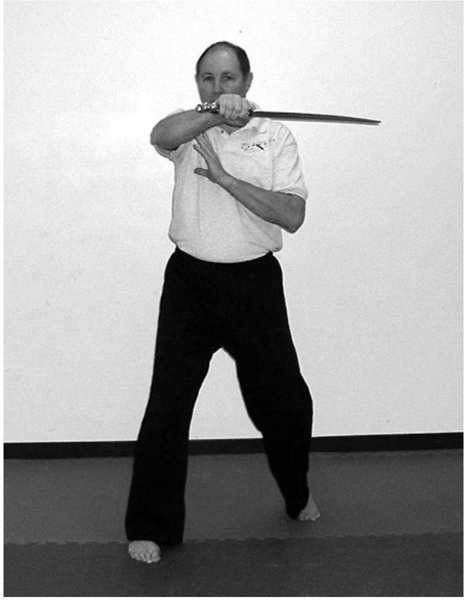
The *Abanico* (fan-like motion) is done with the flip of the wrist. Done with an impact tool it is a very sharply hitting strike. Done with a pointed/edged weapon, it can be used as a stab, tip rip, or back cut. One can do it in a backhand motion (seen below) a forehand circular motion (next page), or forwards in a stabbing action (next page)..



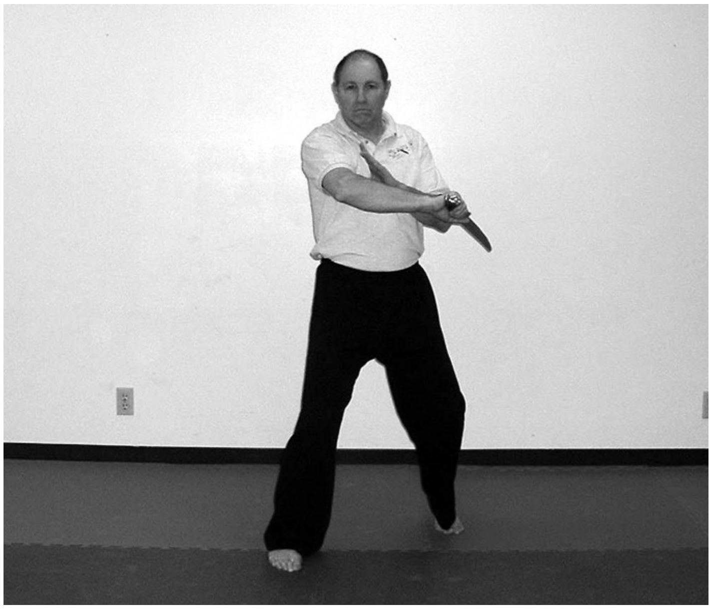
The Abanico continued. The forward circular application.

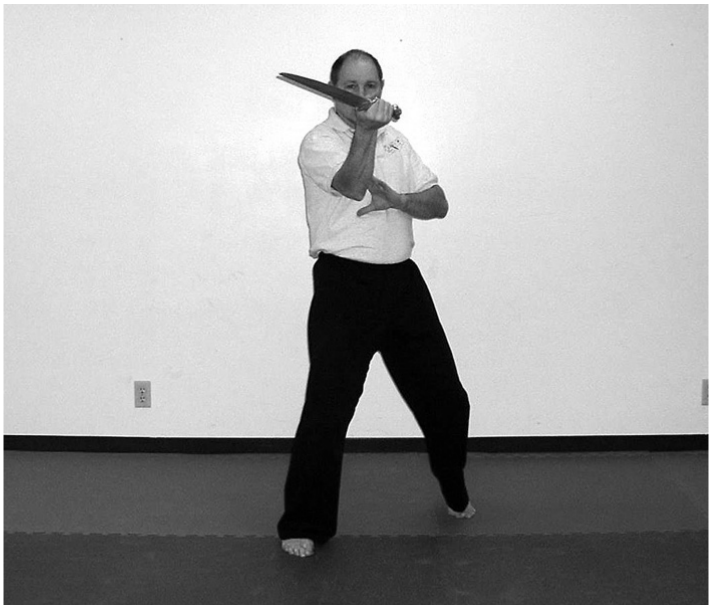






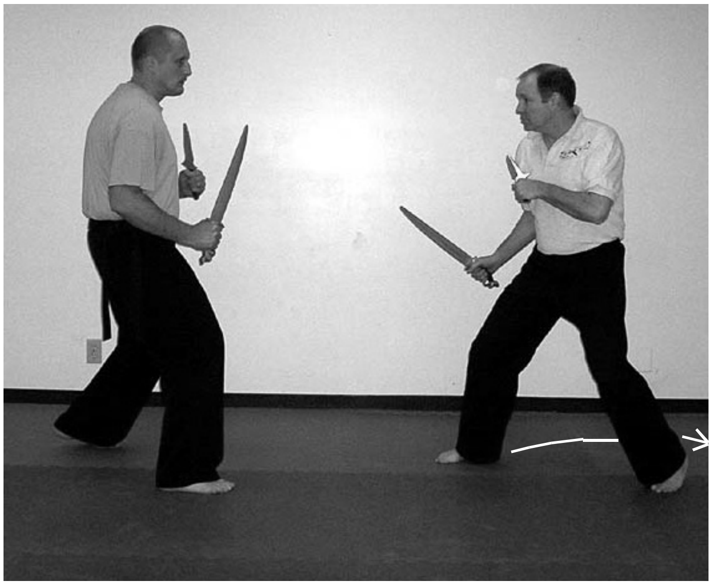
Shown below is the backhand abanico stab. One can easily do it with a forward action as well.

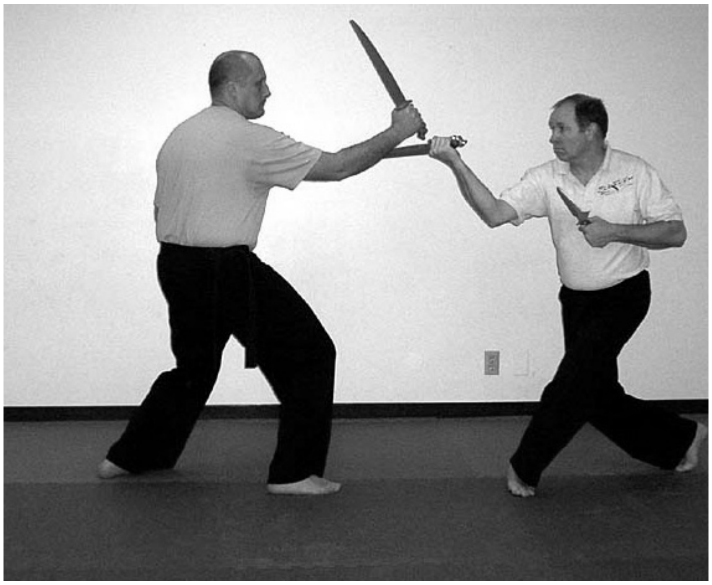


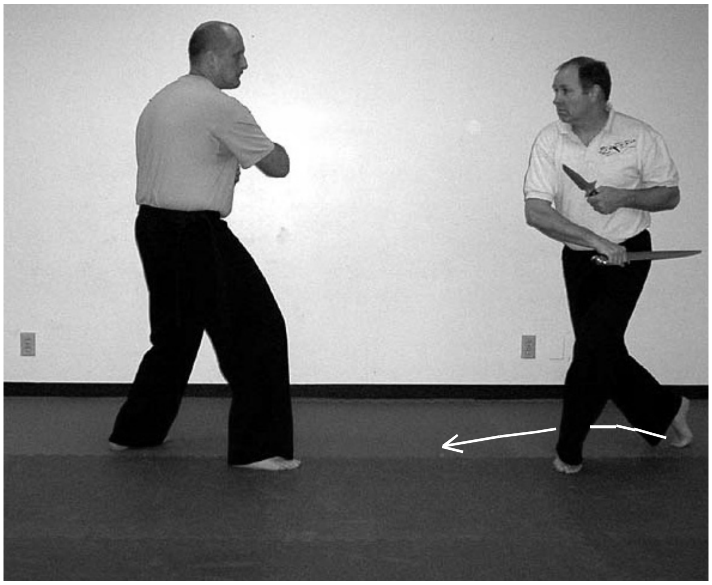


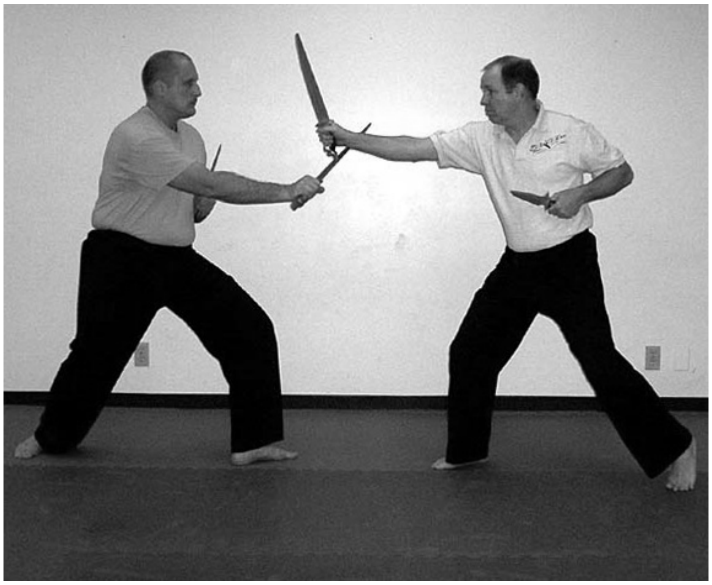
Alma, Michigan, 2006

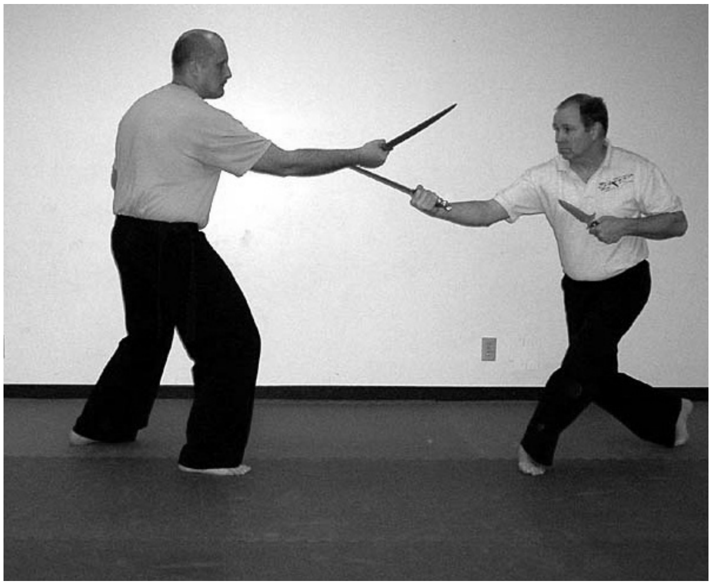
Espada y Daga coordination drills - Largo flow, give and take. This is a very simple drill where you and your partner take turns stepping forward and slashing/stepping back and defensive cutting. This drill emphasizes using distancing as a prime method of defense against a long blade weapon. Your stepping can either be a full step or in an advance/retreat mode.

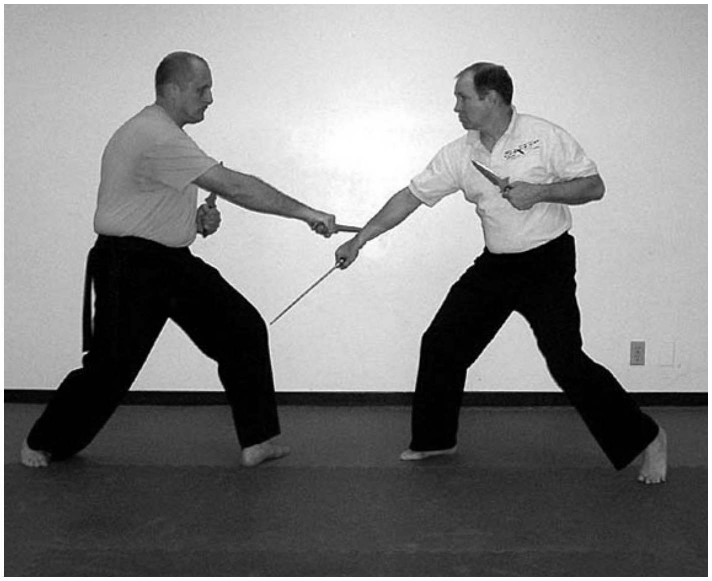




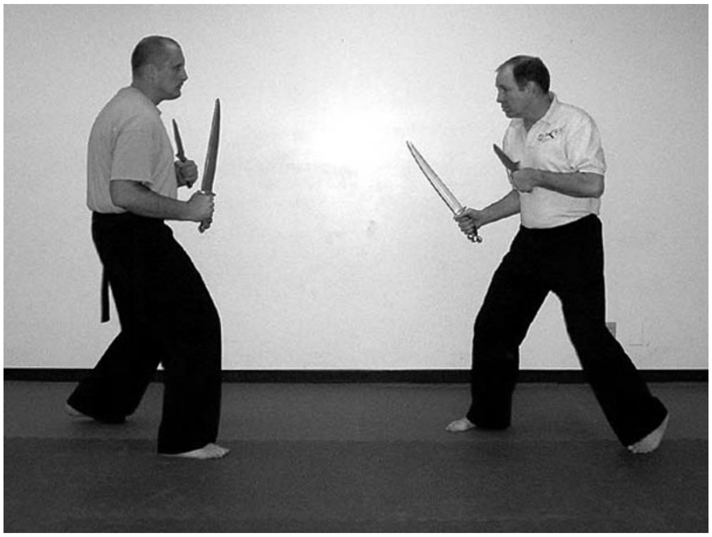


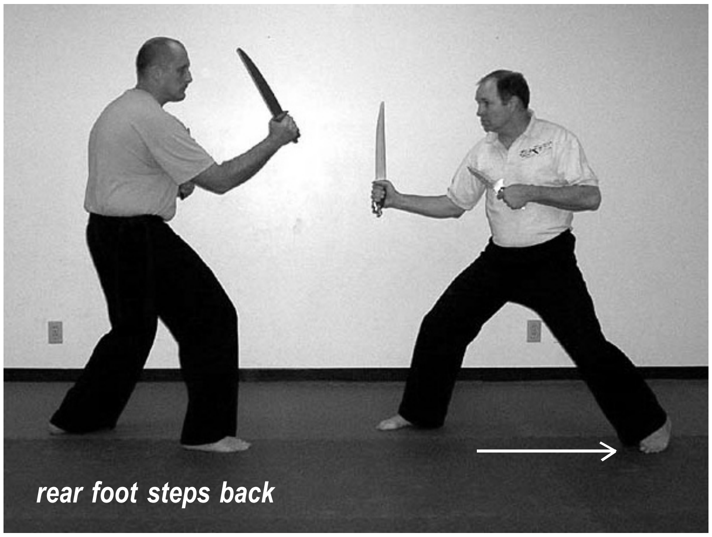


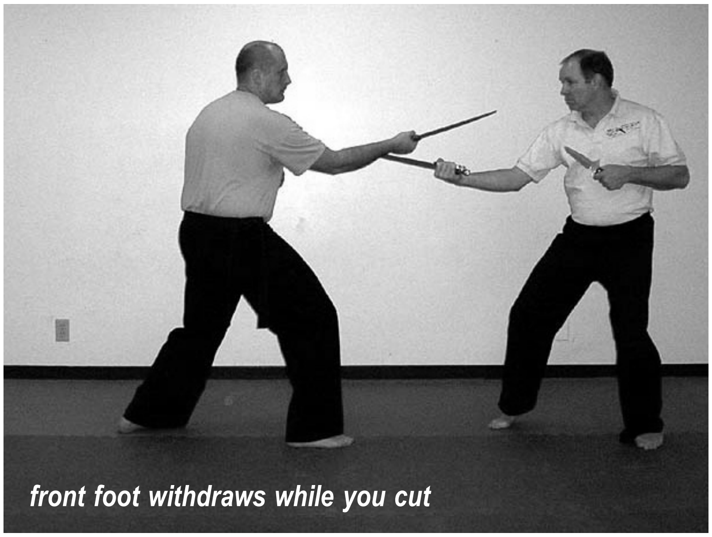


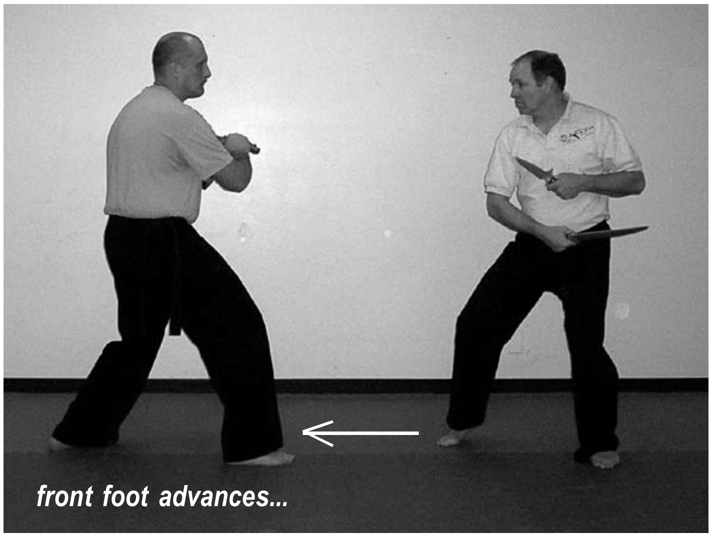


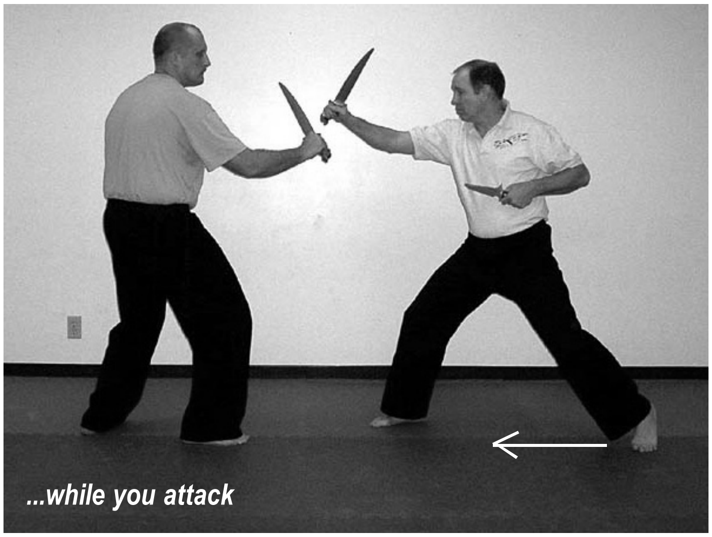
Largo Flow using the advance/retreat method of footwork.

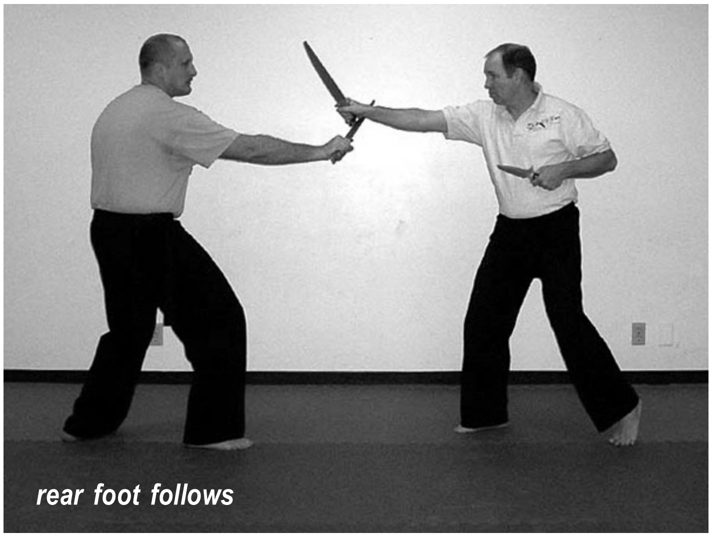



rear foot steps back

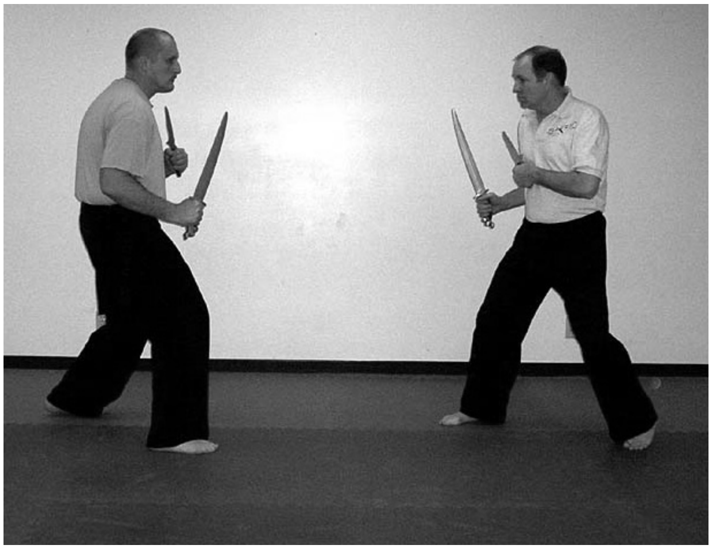

front foot withdraws while you cut

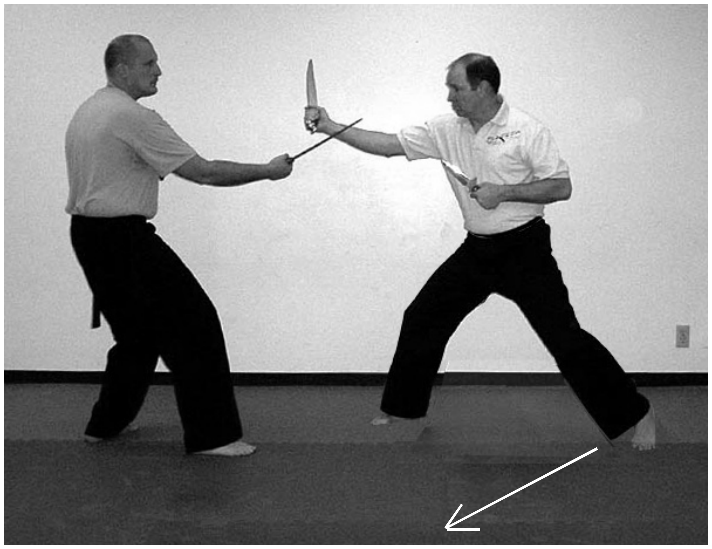

front foot advances...

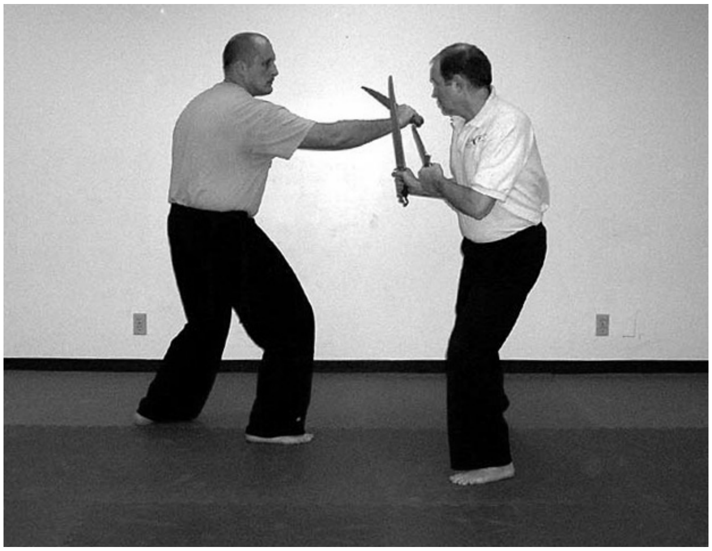

...while you attack

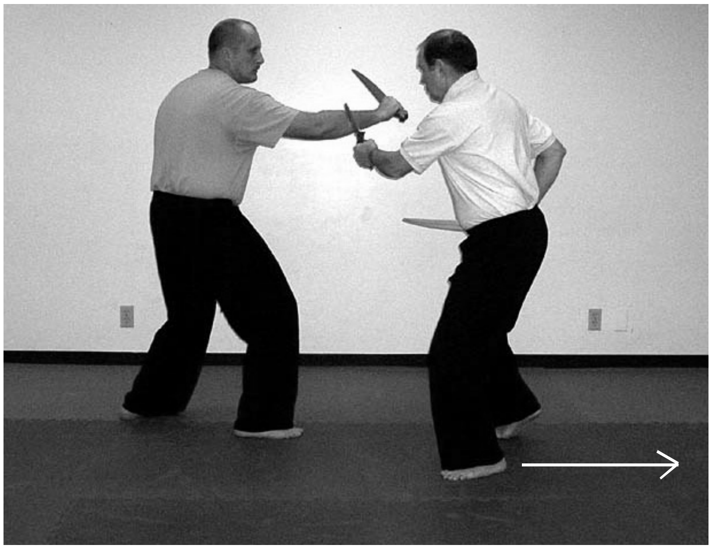

rear foot follows

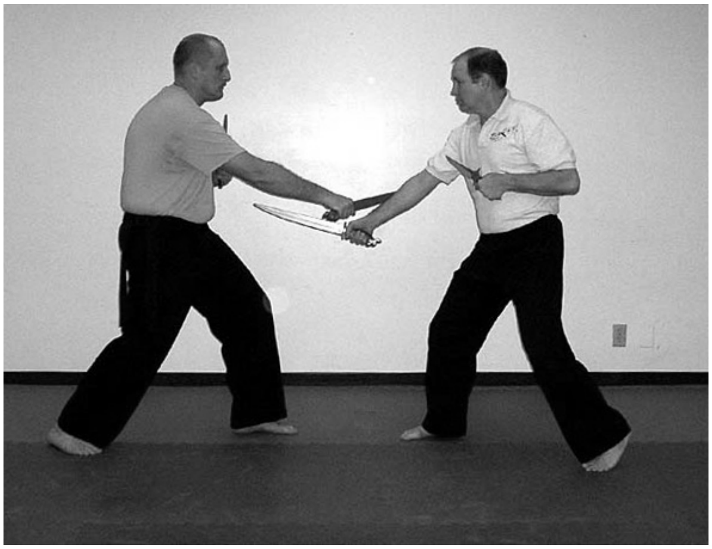
Largo Flow Expanded includes side and angle stepping as part of your defensive action. The key to this drill is to continue in a back and forth (attack and defend) method without breaking rhythm. Your partner maintains a forward and backward stepping pattern while you are the one who is adding side and angle steps to your defense.

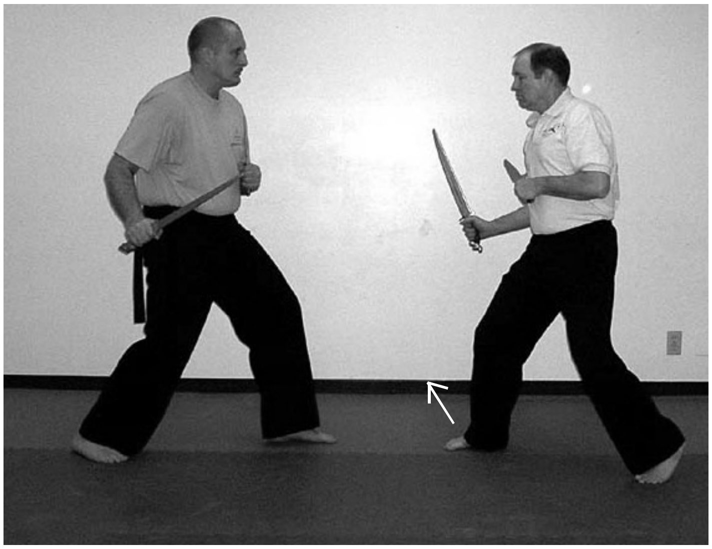






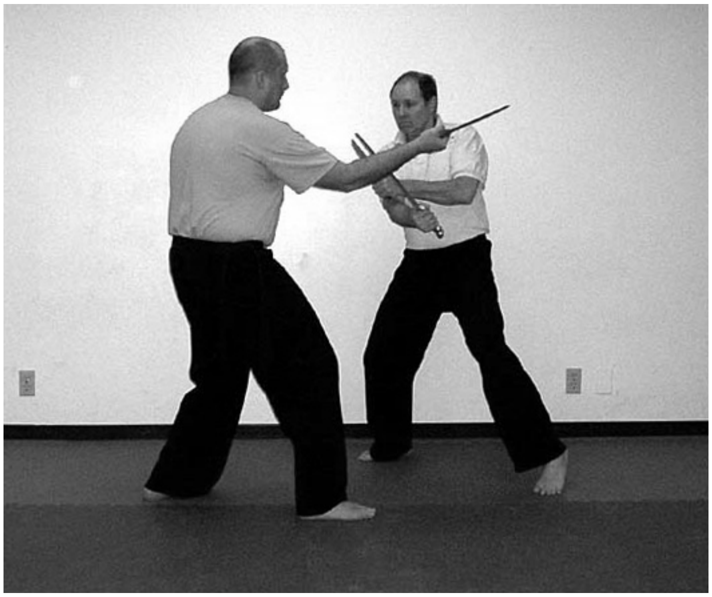


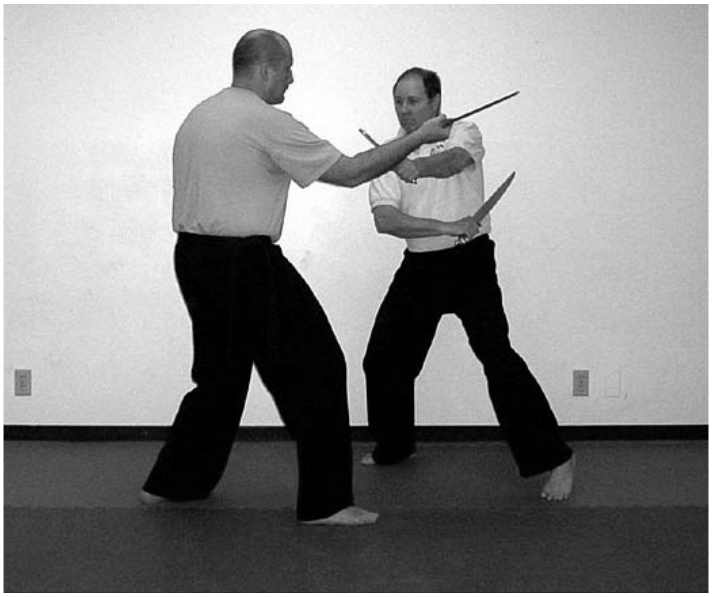


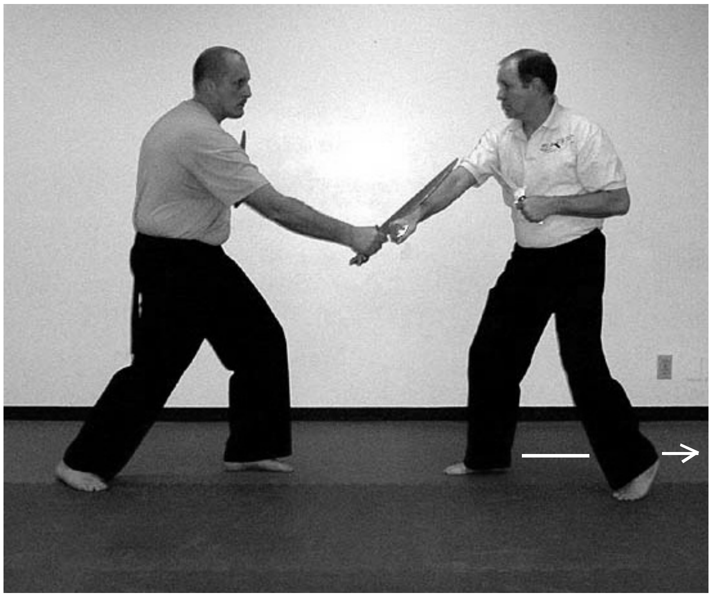


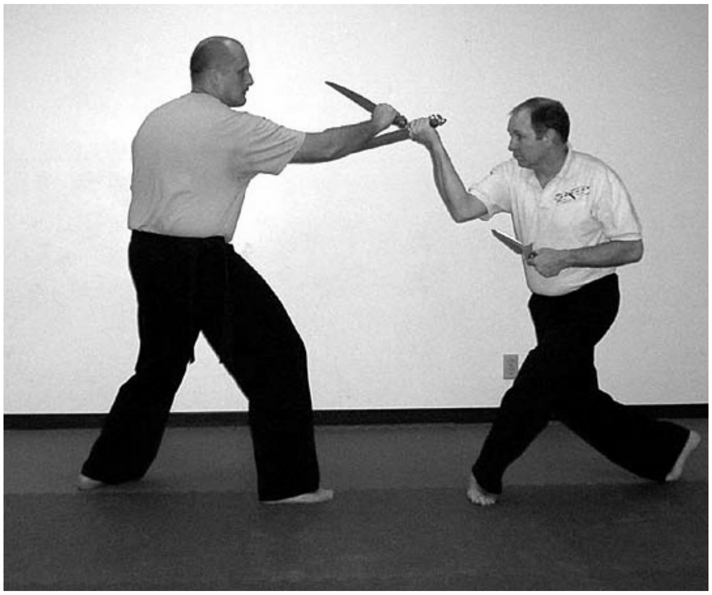
continued on next page...

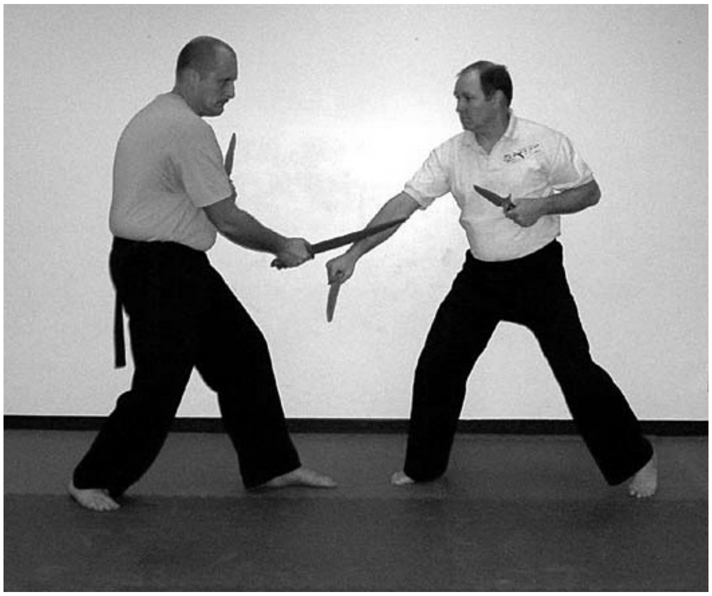
Largo Flow Expanded continued.

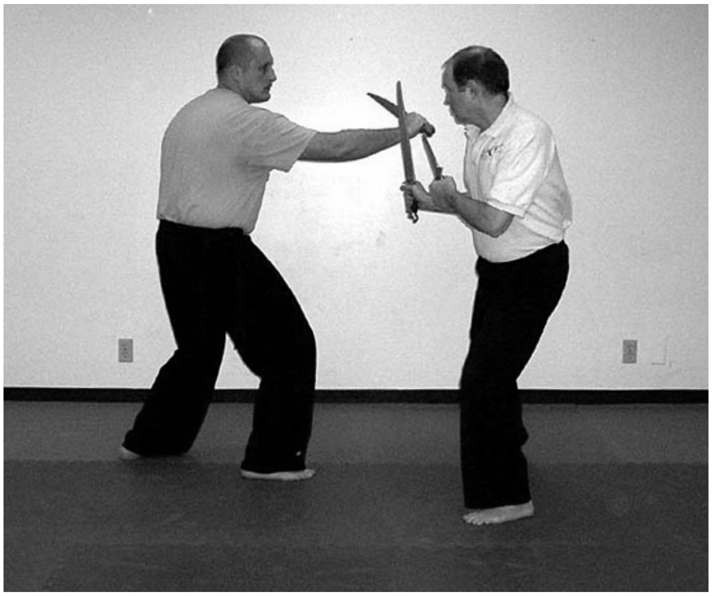




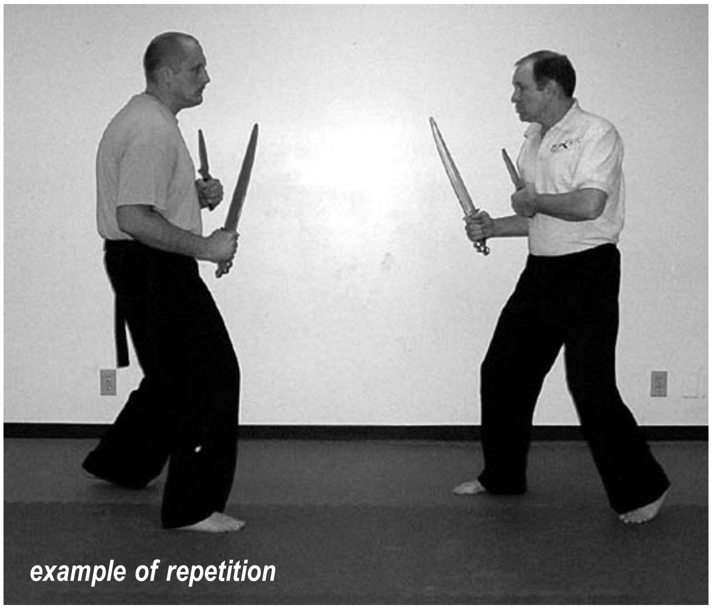


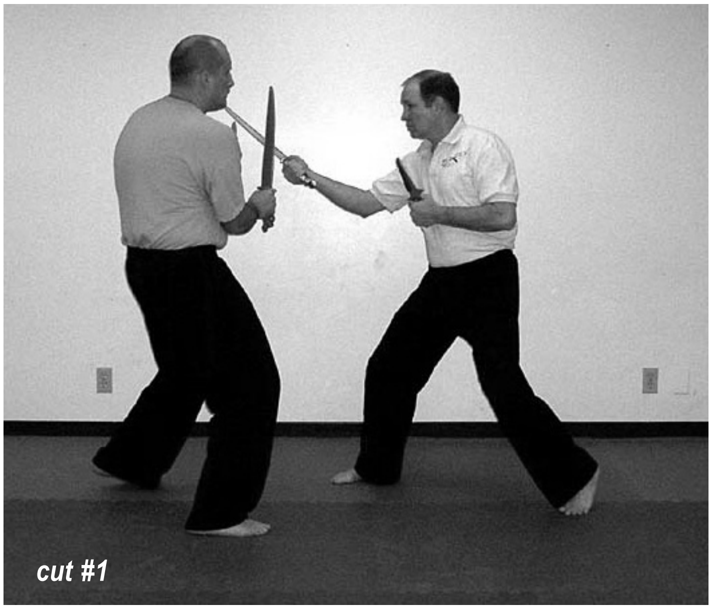


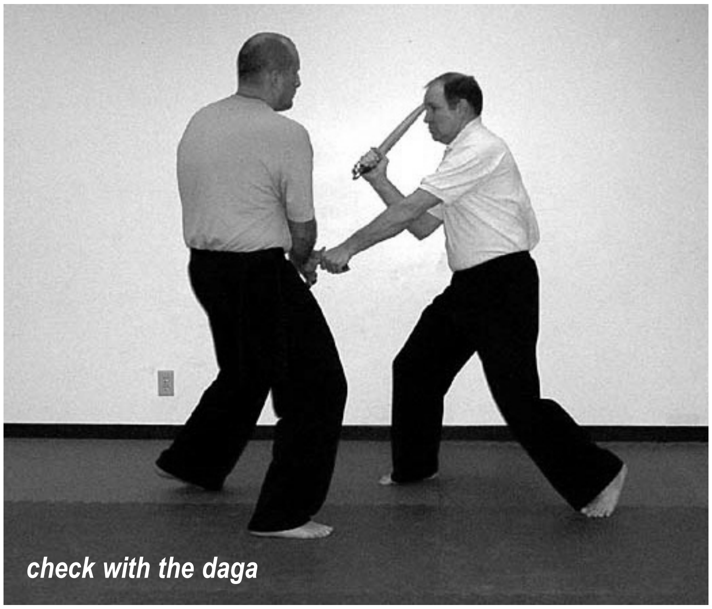


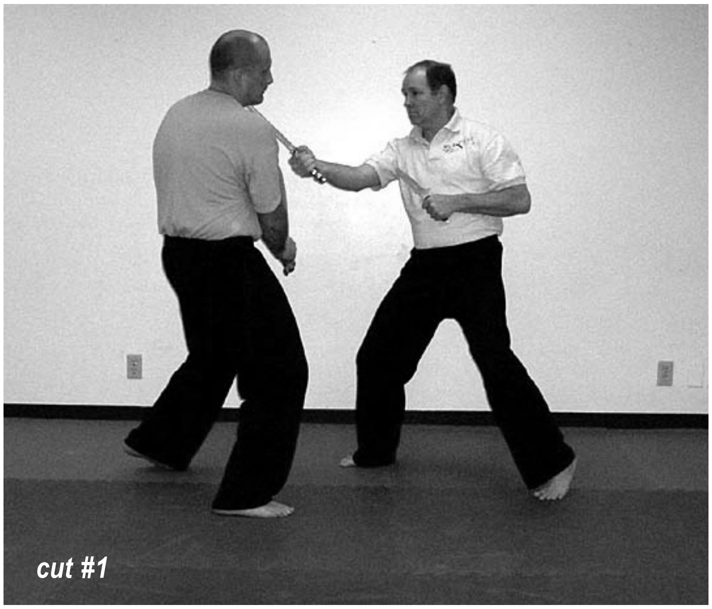


Basic Espada y Daga combat techniques - After working with combining the basic cuts 1-12 and the classical styles, I add the daga into the mix. I begin with the same drills as the baston y daga: repetition and progression. I will only go into a brief demonstration of the two as they are amply covered in the baston y daga section. The only difference is that with the long edged weapon as opposed to the impact weapon you will be doing more of a cutting action than a striking one.


example of repetition

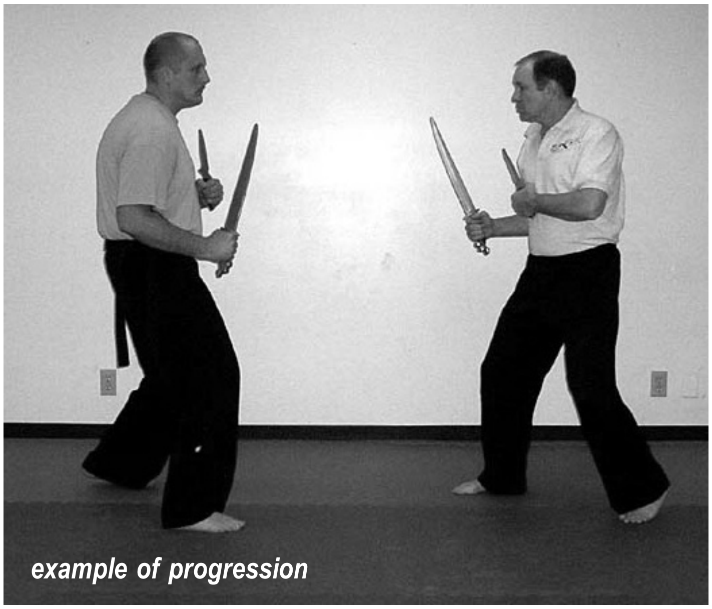

cut #1


check with the daga

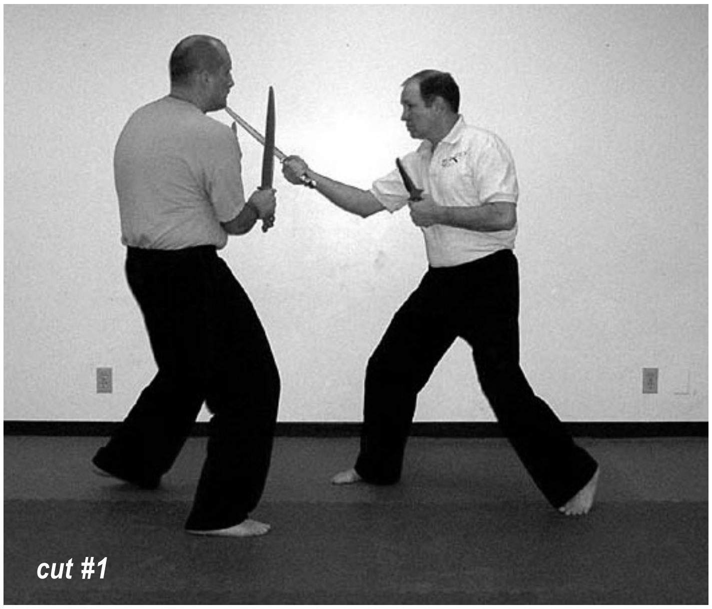

cut #1

Portland, Oregon 2005

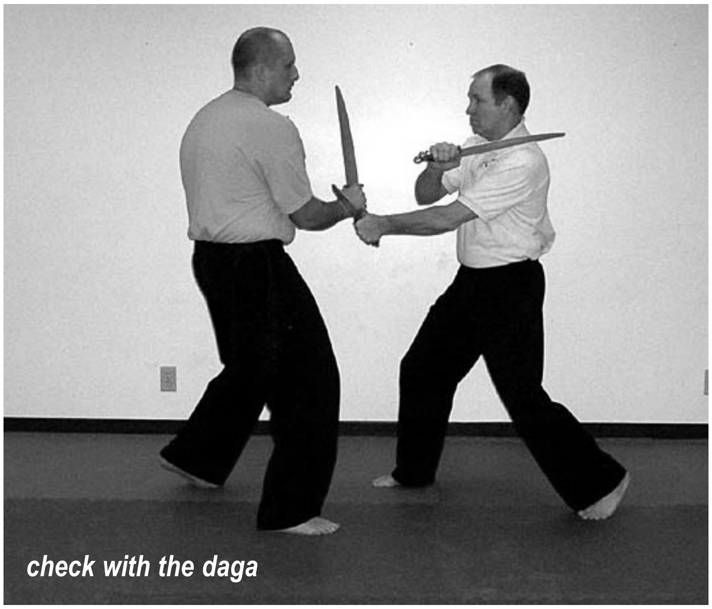
Espada y daga example of progression attacking.



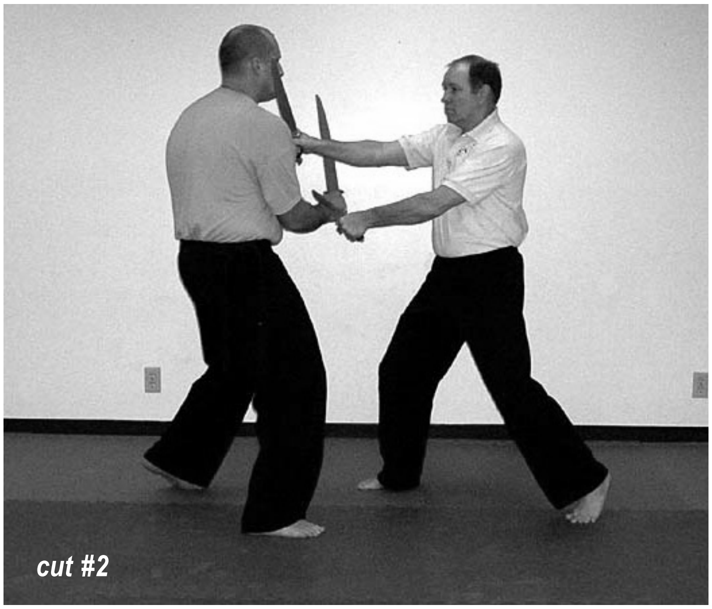
example of progression



cut #1



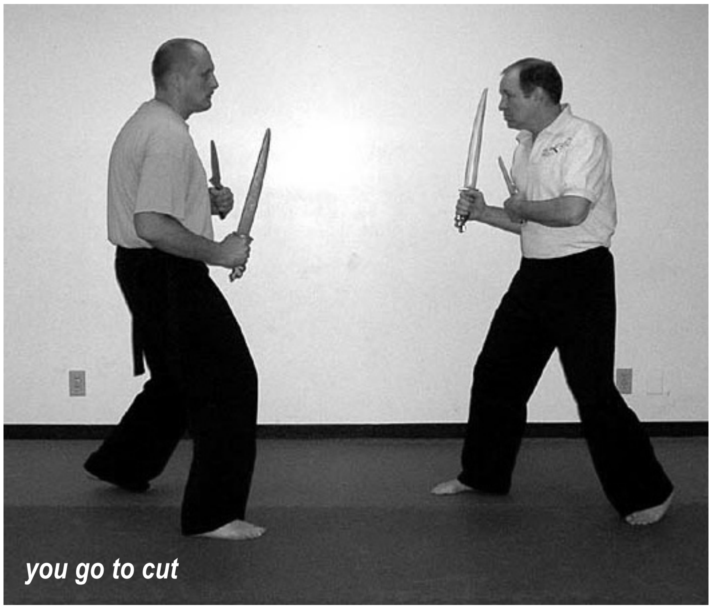
check with the daga



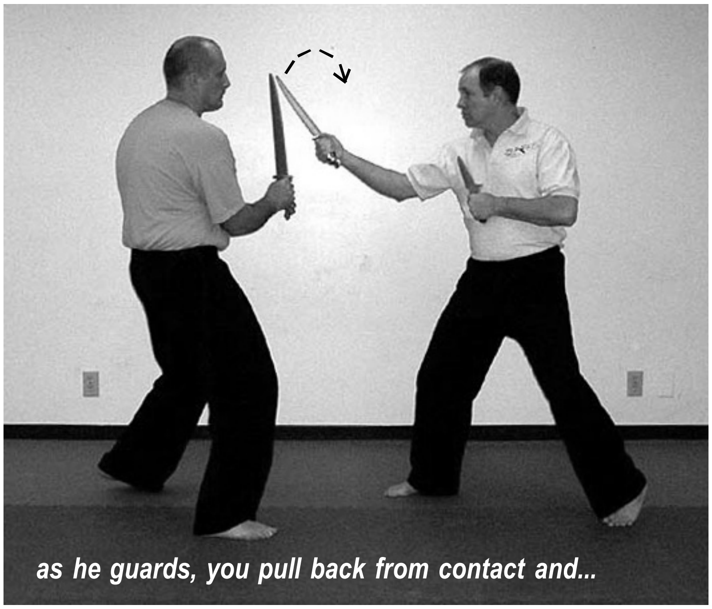
cut #2

Portland, Oregon 2005

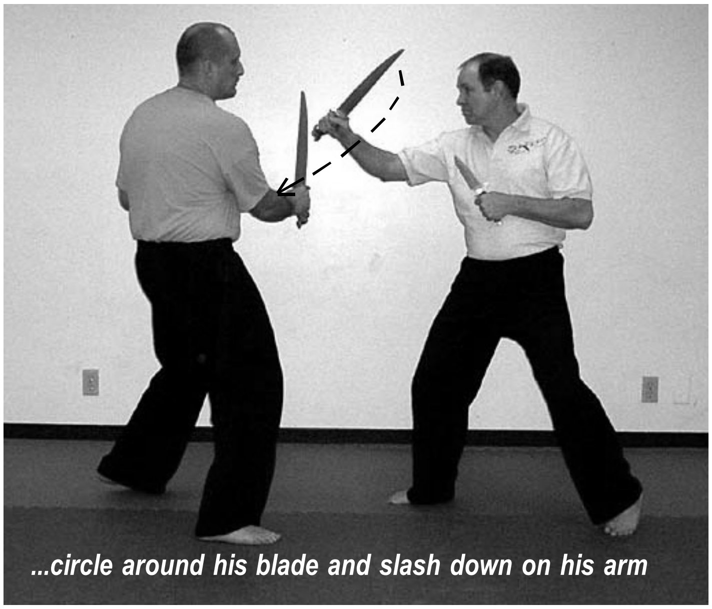
A variation of the progression is to feint in one direction and slide around the block to the opposite side.



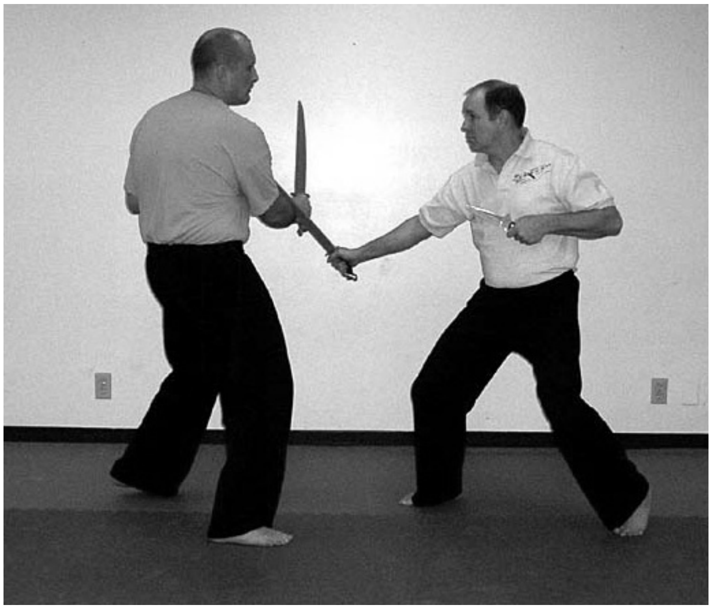
you go to cut

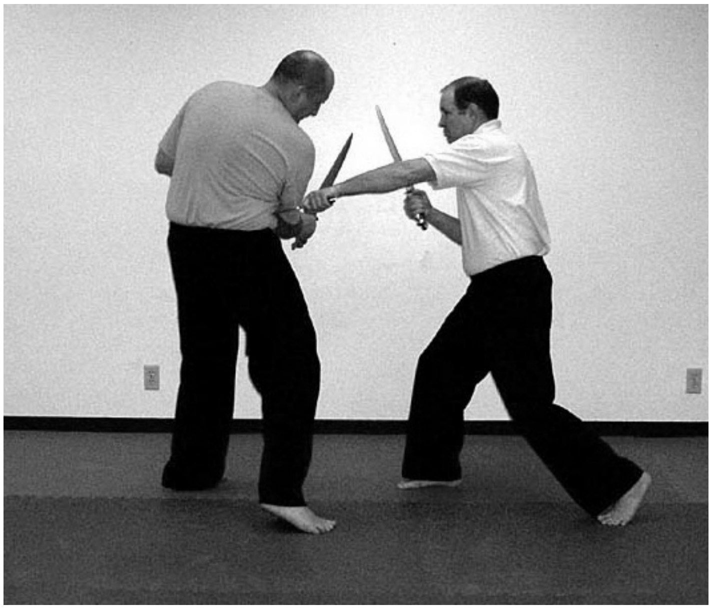


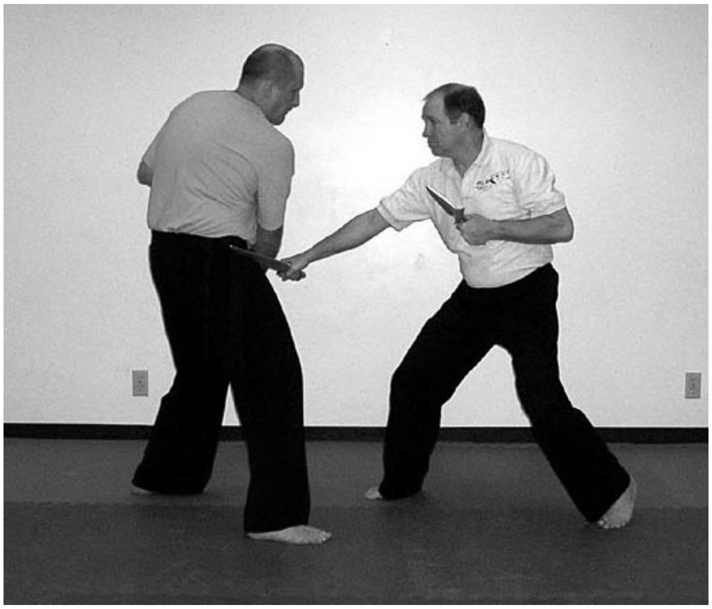
as he guards, you pull back from contact and...



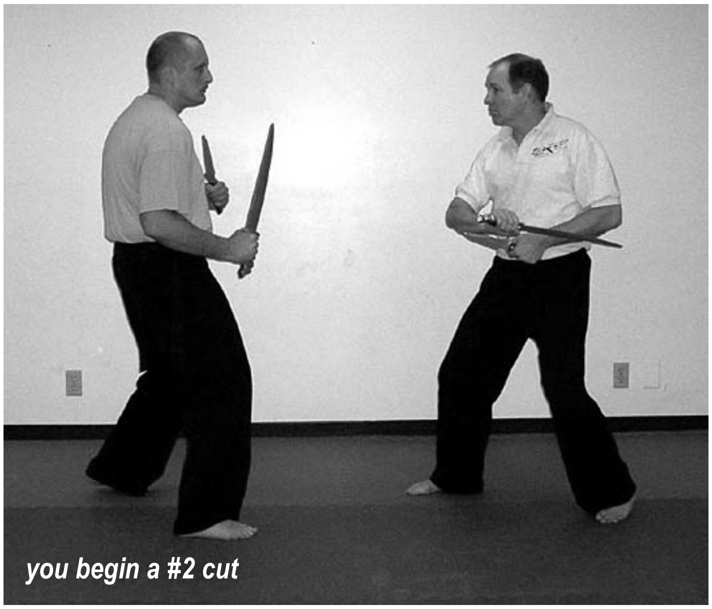
...circle around his blade and slash down on his arm

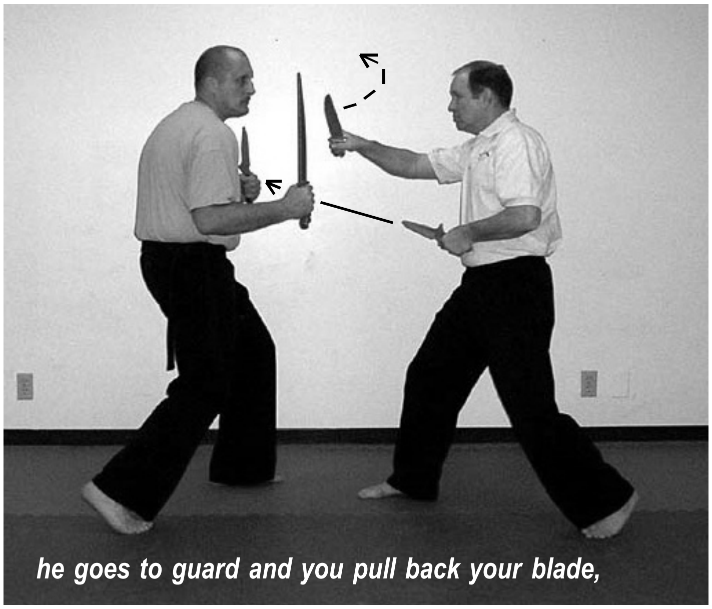


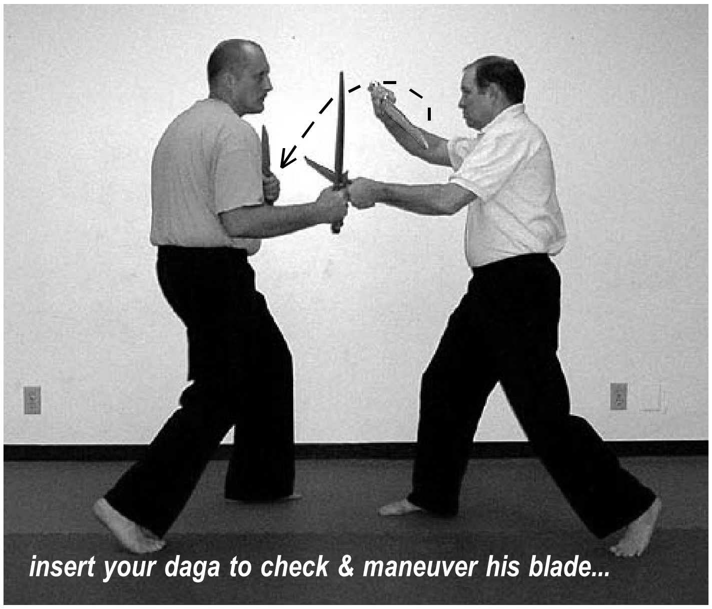


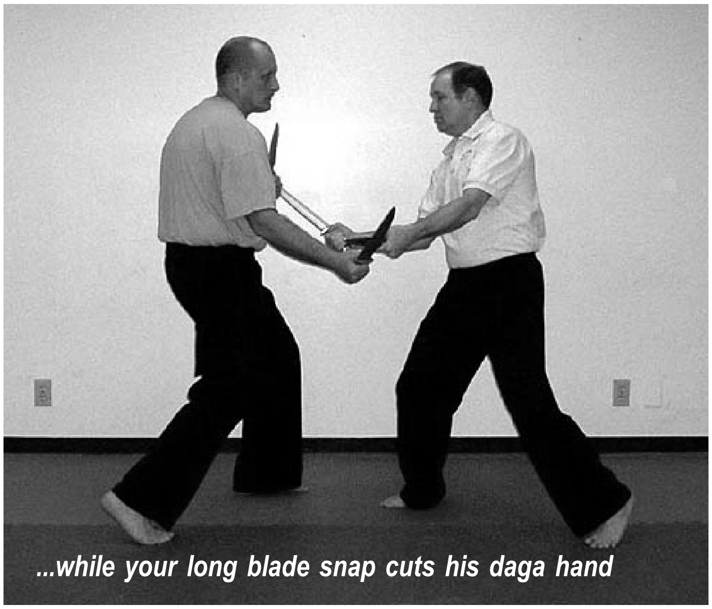


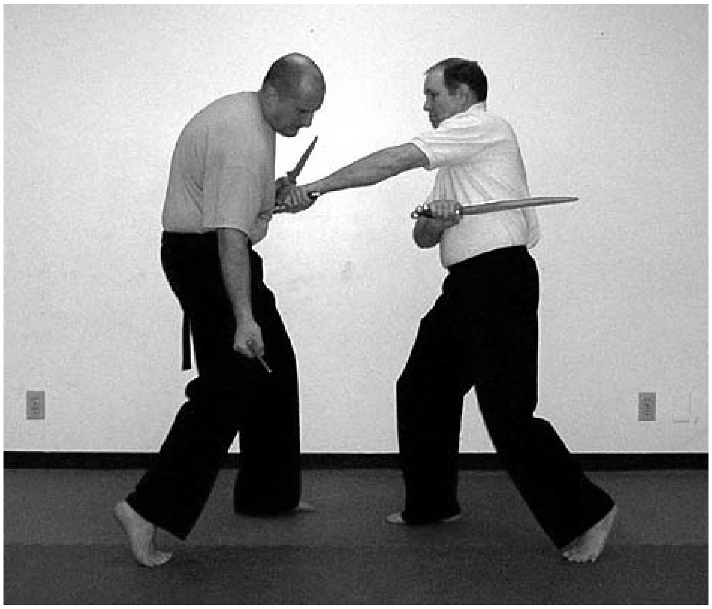
Feint and rerouting your cut coming from the backhand side.

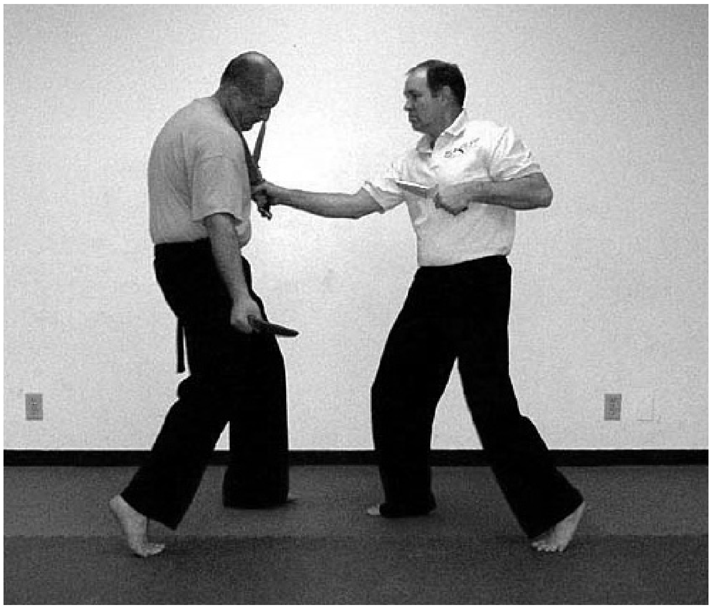

you begin a #2 cut


he goes to guard and you pull back your blade,

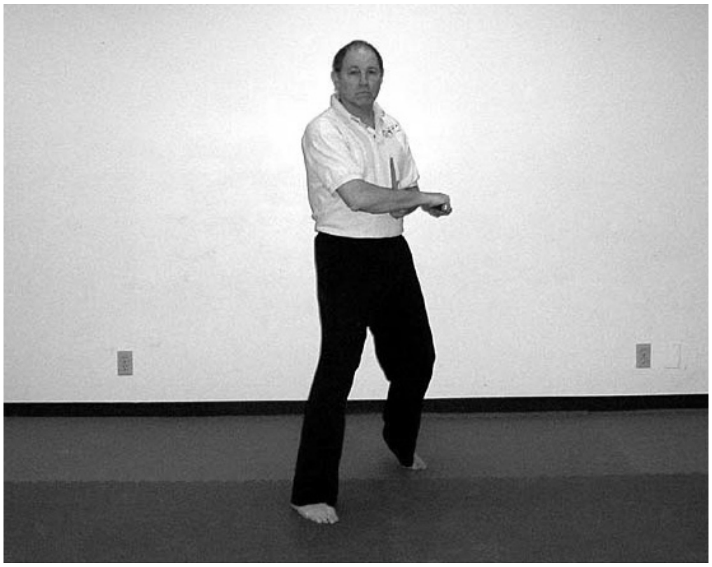

insert your daga to check & maneuver his blade...

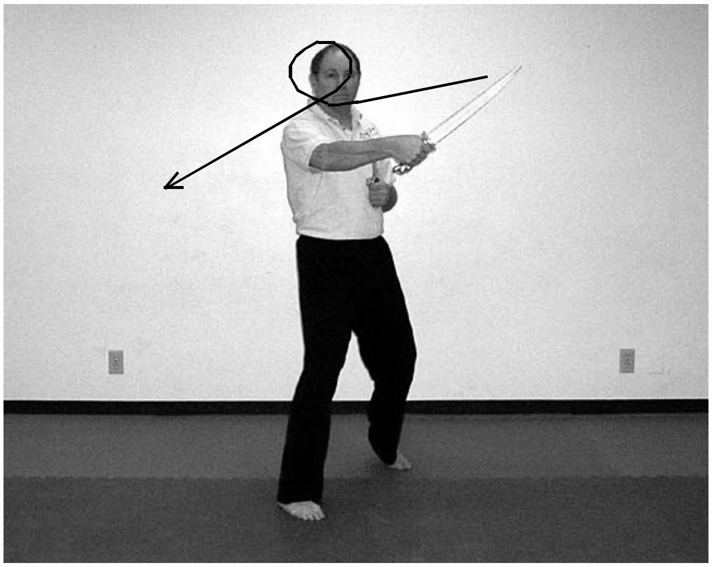

...while your long blade snap cuts his daga hand

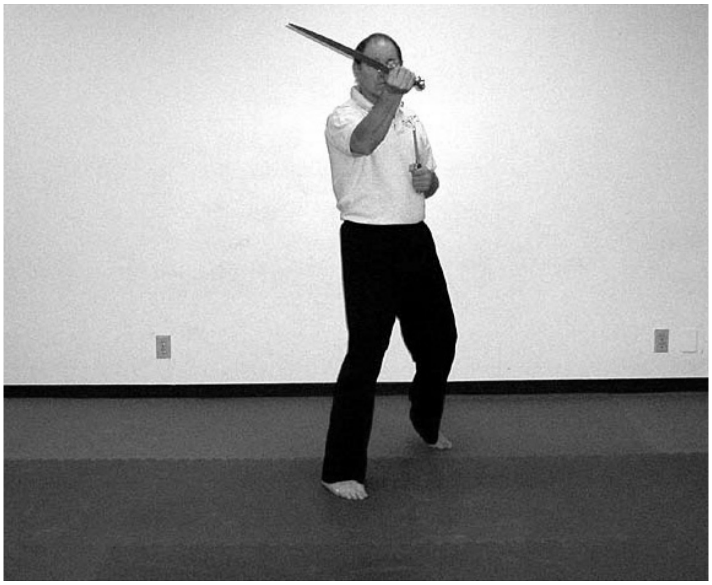


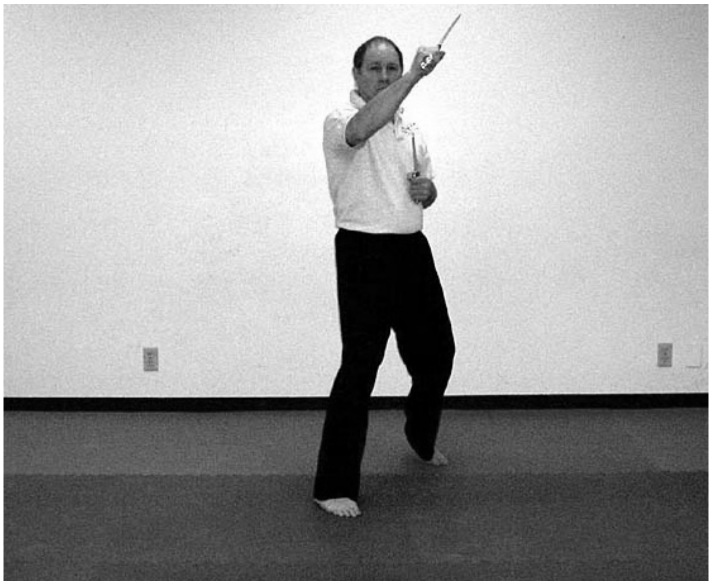


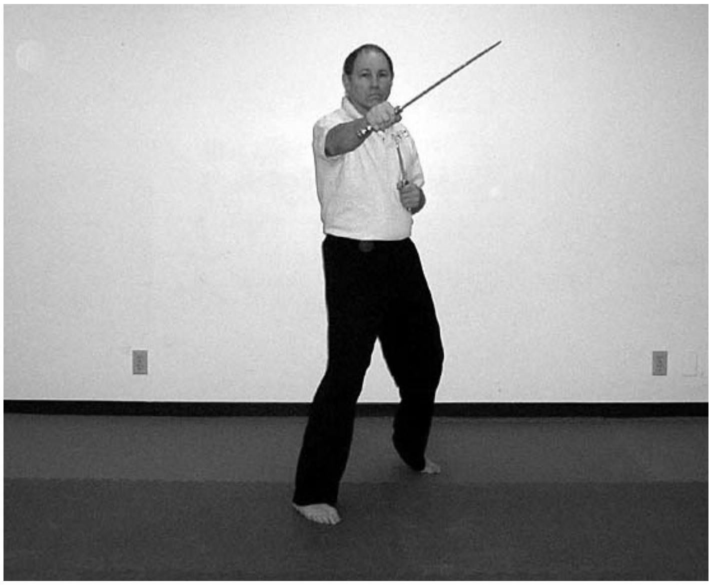
The next offensive tactic I teach is the use of the Double Zero strike. A Double Zero is where you use a small, full circle action of your stick or blade and then use the second action to follow up with. First is the action depicted solo and then I'll show the use of it as a follow up to your opponent's block or as a feint action to draw his defense out of line for your follow up. First the solo actions. Shown below is the highline backhand Double Zero.

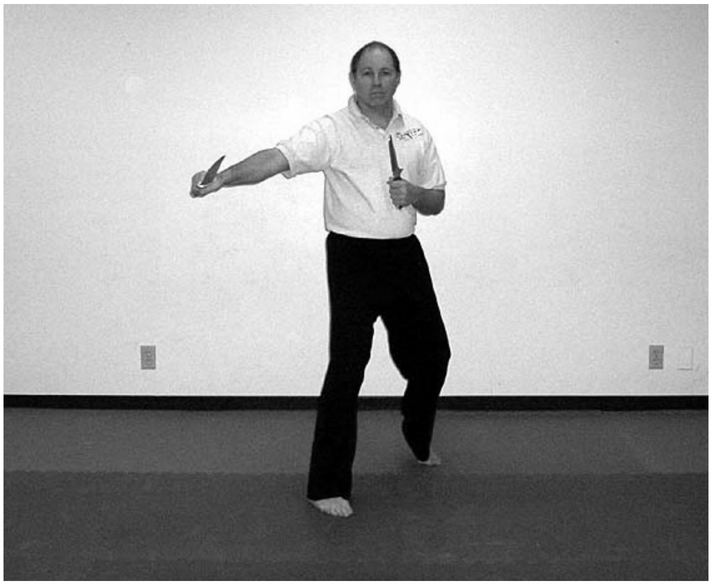




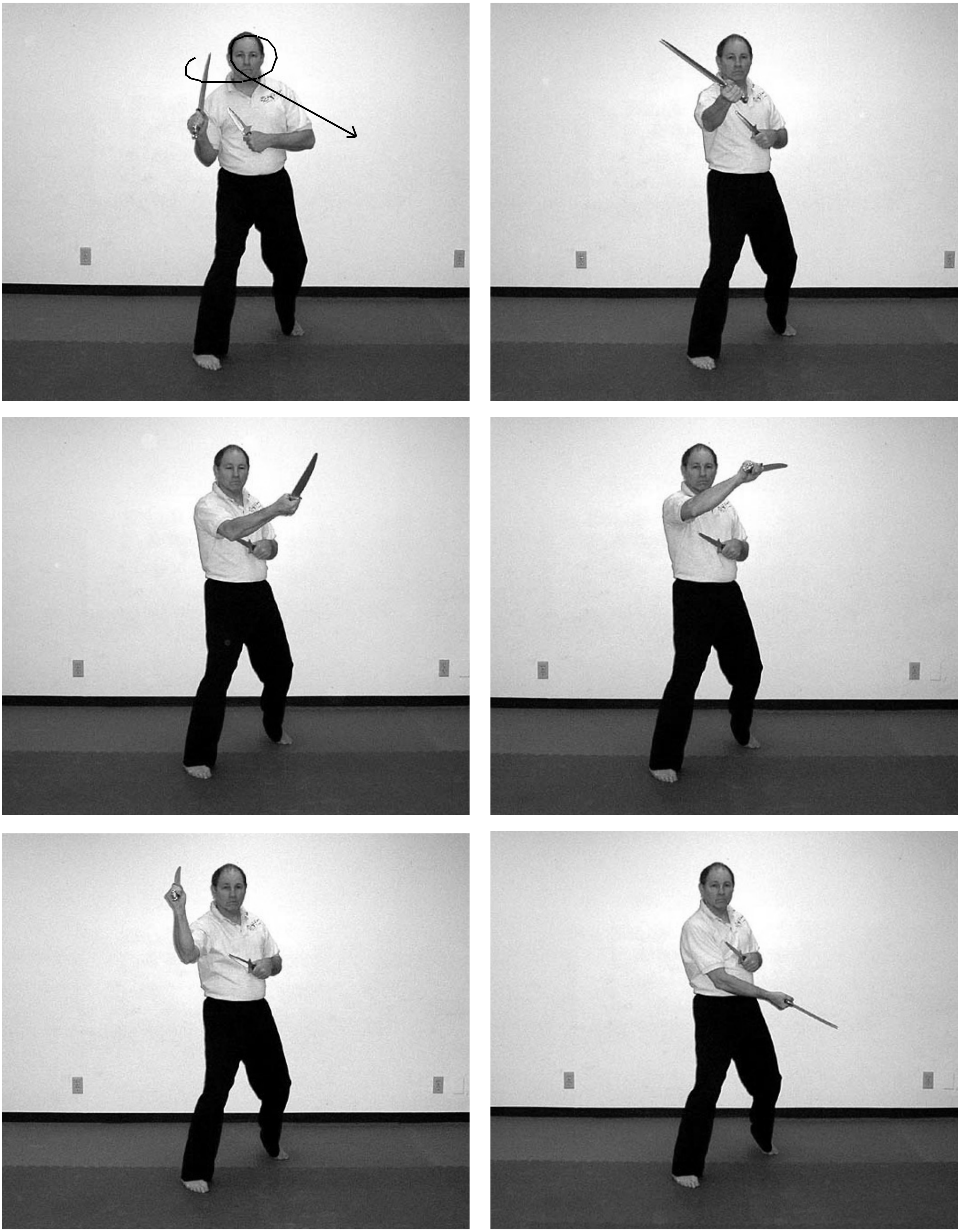




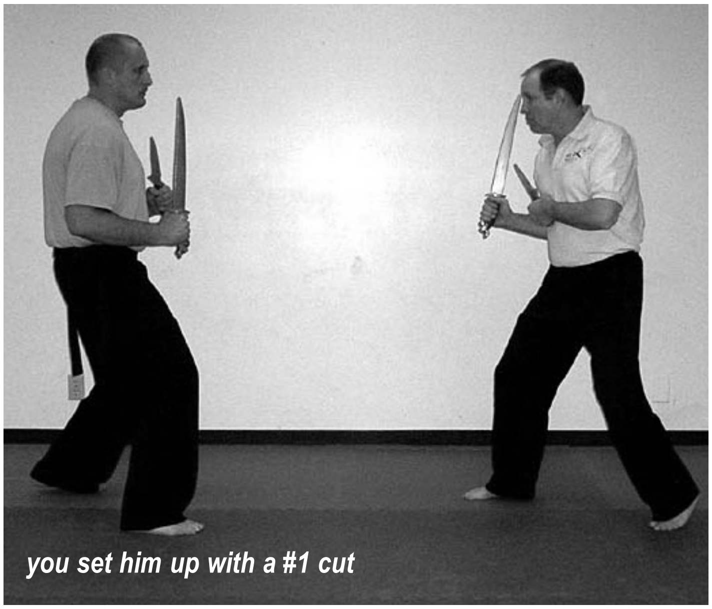


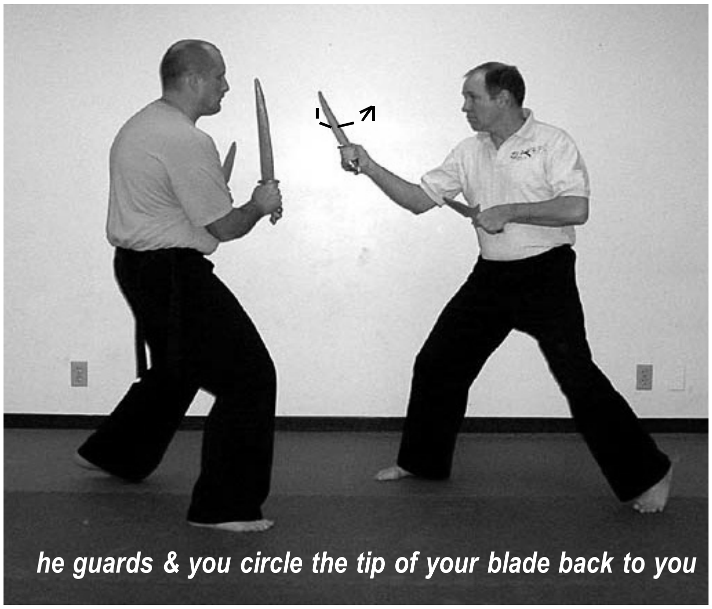


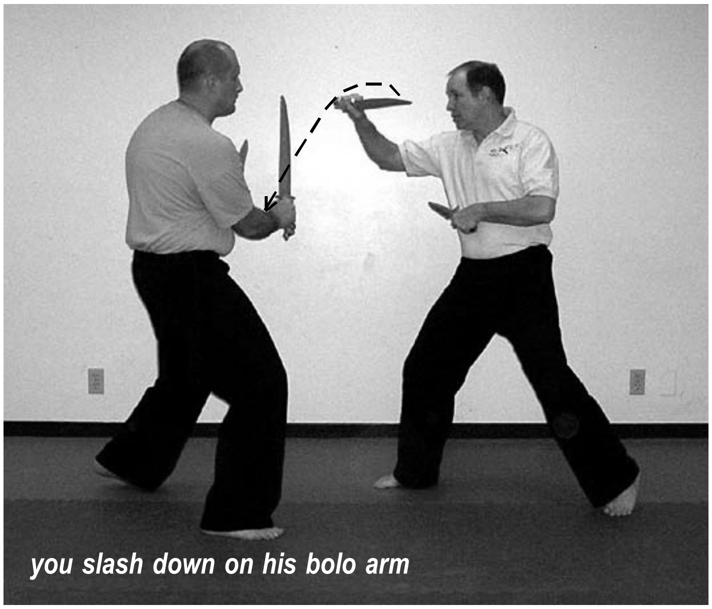
Forehand highline Double Zero action.

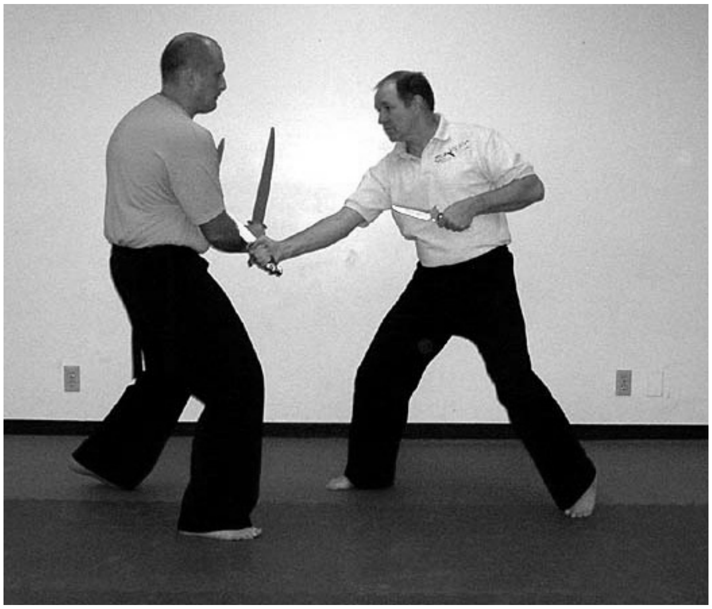


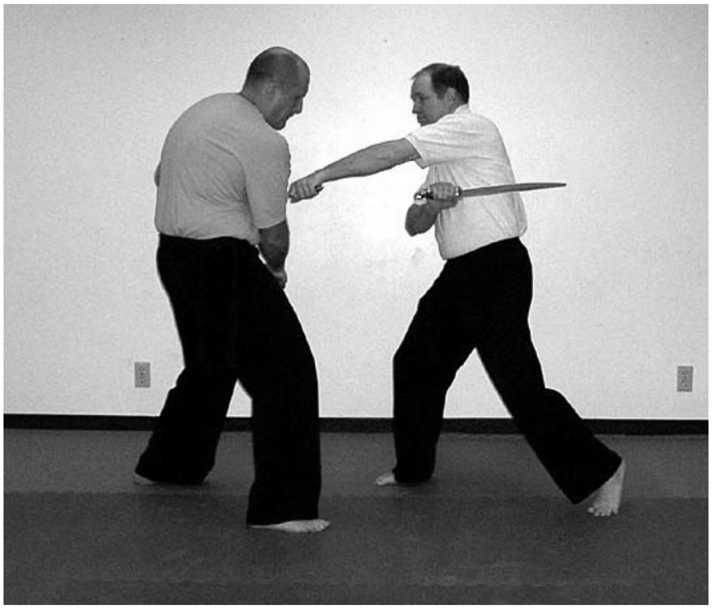
A forehand highline Double Zero cut as a feint and follow up.

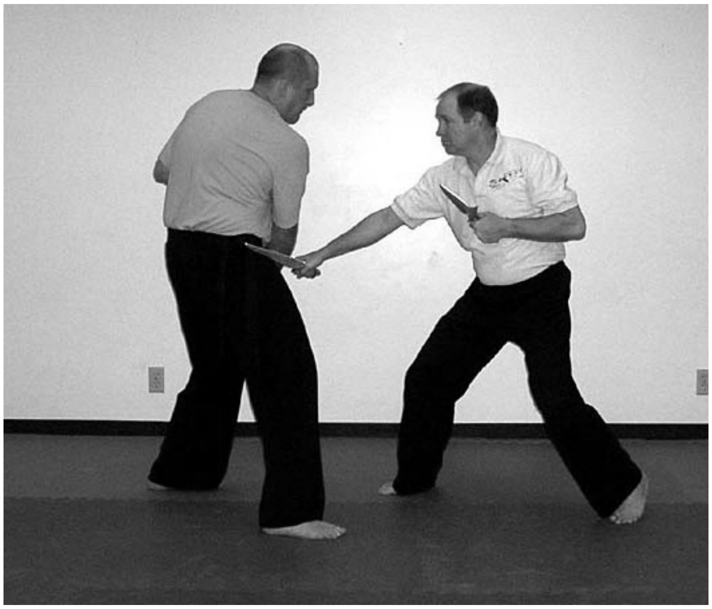

you set him up with a #1 cut


he guards & you circle the tip of your blade back to you

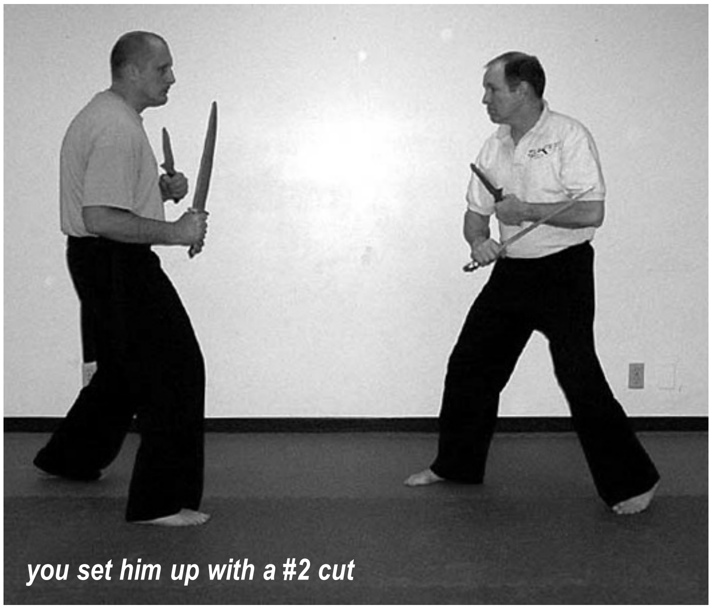

you slash down on his bolo arm



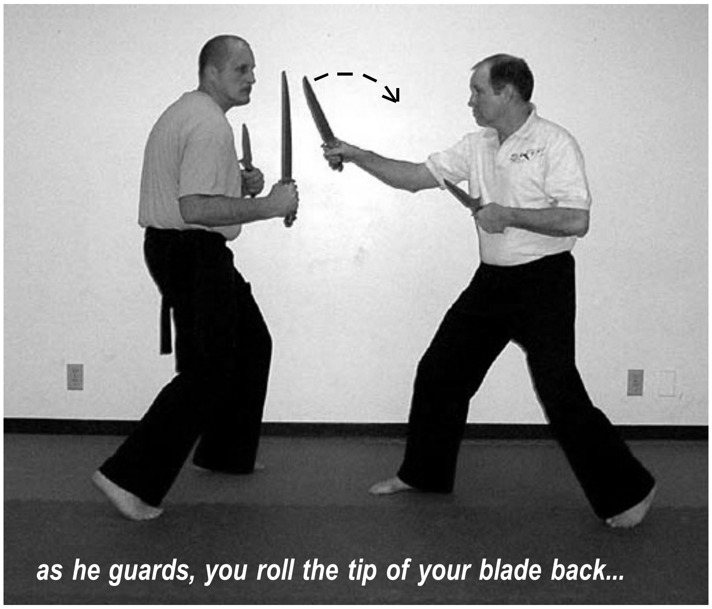




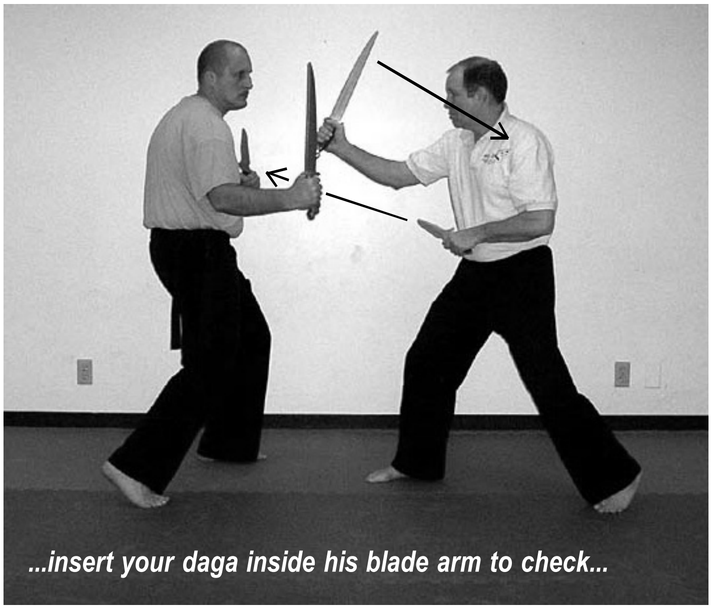
A backhand highline Double Zero cut as a feint and follow up.



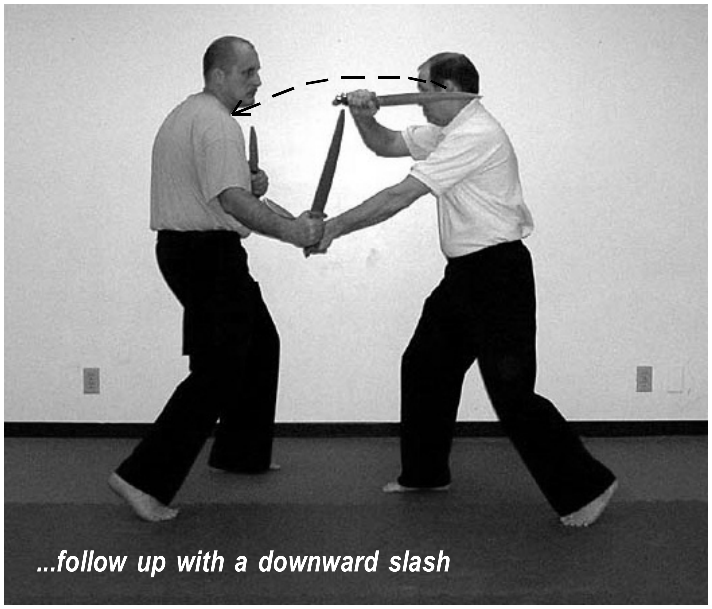
you set him up with a #2 cut



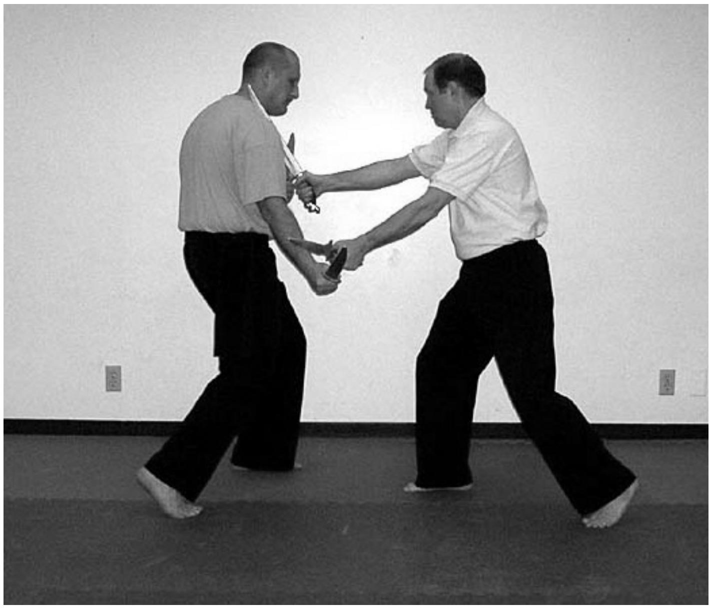
as he guards, you roll the tip of your blade back...

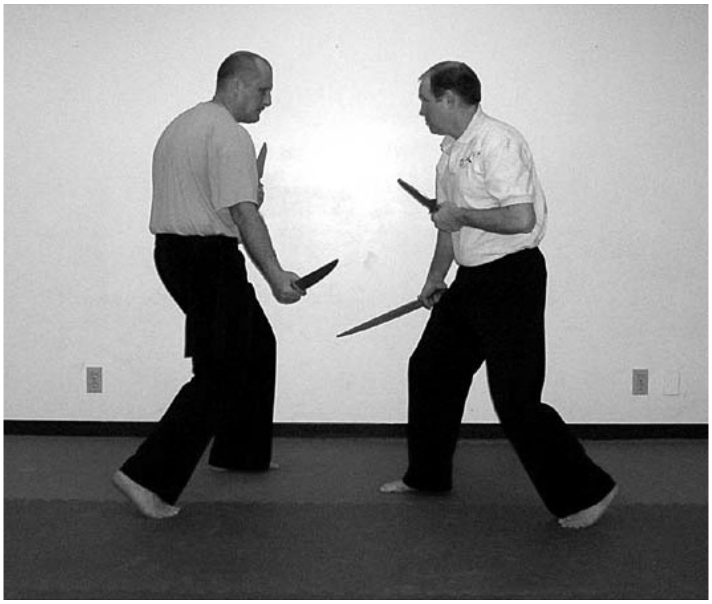


...insert your daga inside his blade arm to check...



...follow up with a downward slash

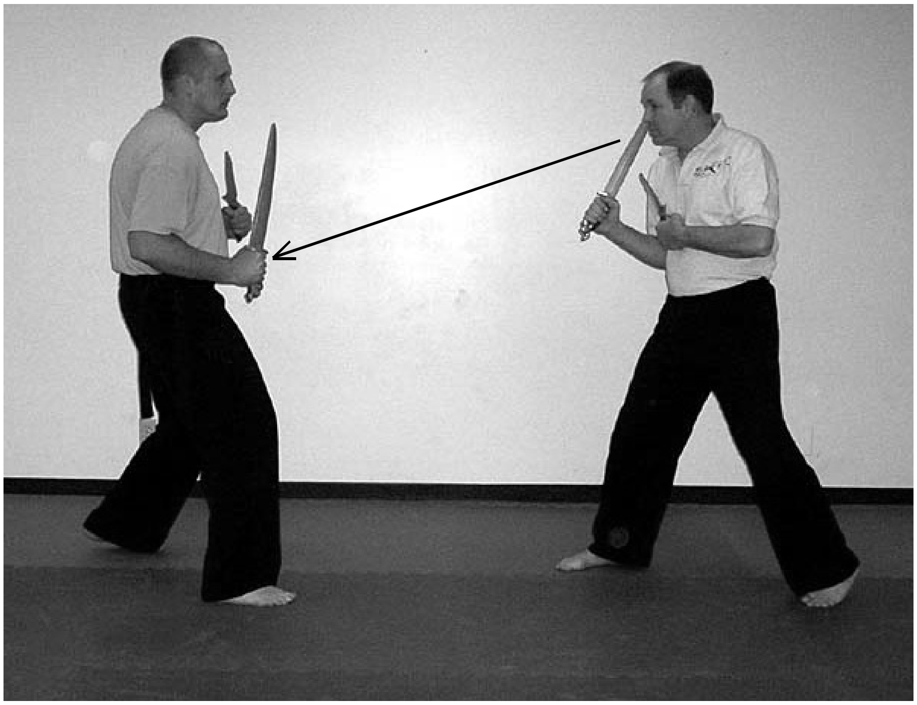


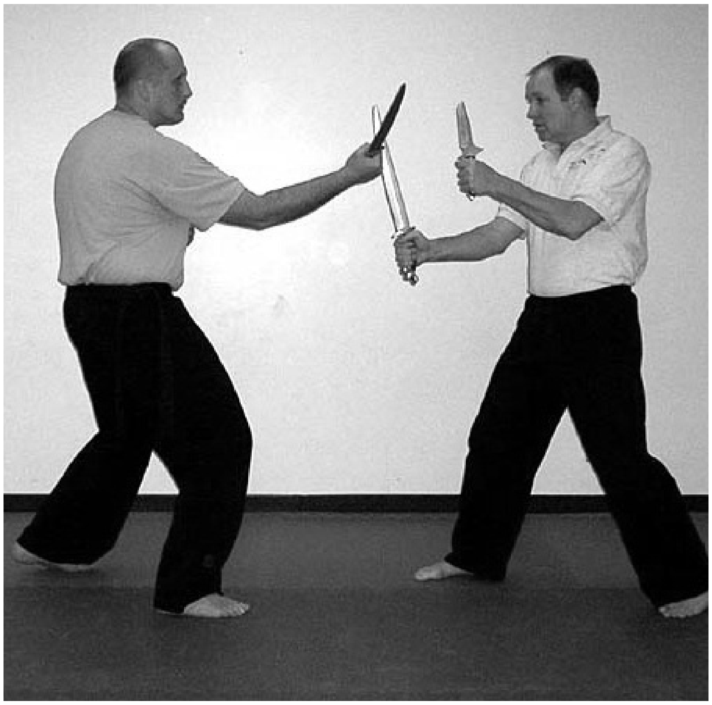


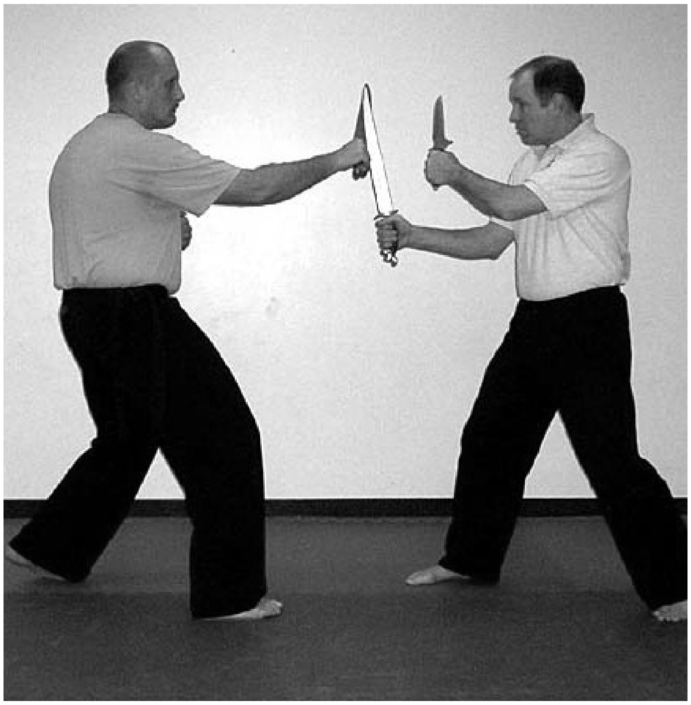
4. Basic Defensive Espada Y Daga Combat Techniques - Long Range

I look at defensive espada y daga in this particular light: the more dangerous the weapon, the simpler the defense. If *Steel Cuts Flesh*, I need to intersperse either steel or space between my opponent's steel and myself. Where you can take an impact from a blunt instrument on the body, it is disastrous if you apply the same action against a sharp, edged weapon. The coordination drills shown earlier in this book demonstrated interspersing space between my opponent's steel and myself. This next section shows some of the techniques you can use when you engage your opponent.

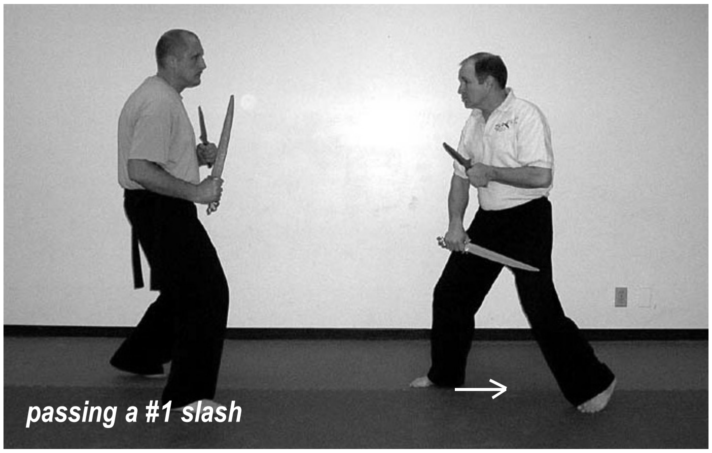
The first technique is used when you don't have room to move in or you are too close to move. As my opponent cuts I execute a snap cut right at his grip. This is a very direct counter action which is very effective. The power of your cut combined with the very small contact point of the edge will snap the bones of his hand quite readily. I use the daga to cover the possibility of his long blade flying out of his hand.

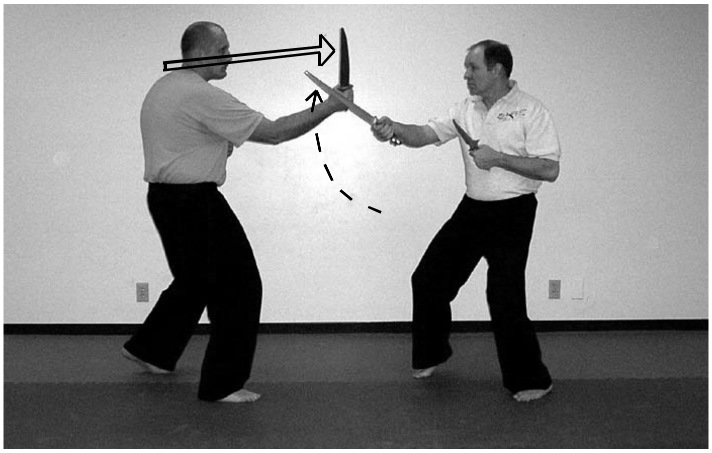


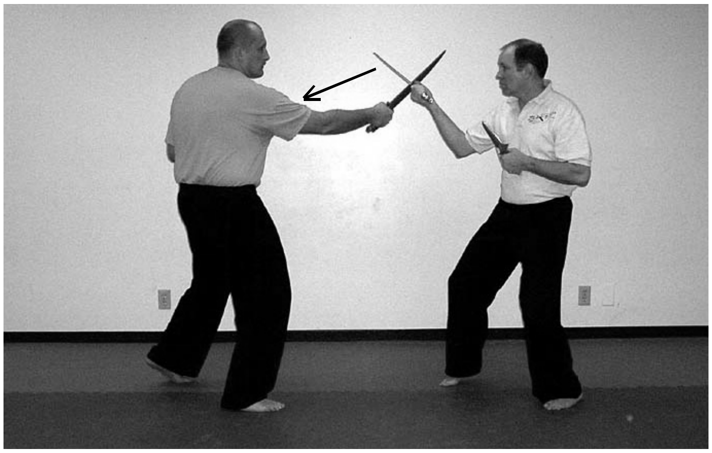


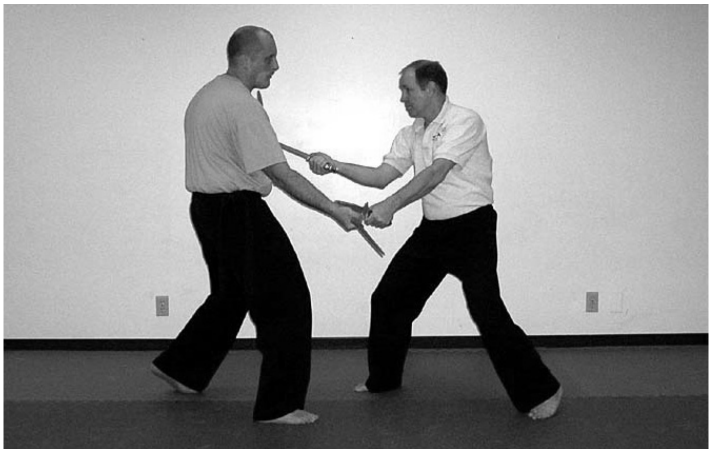


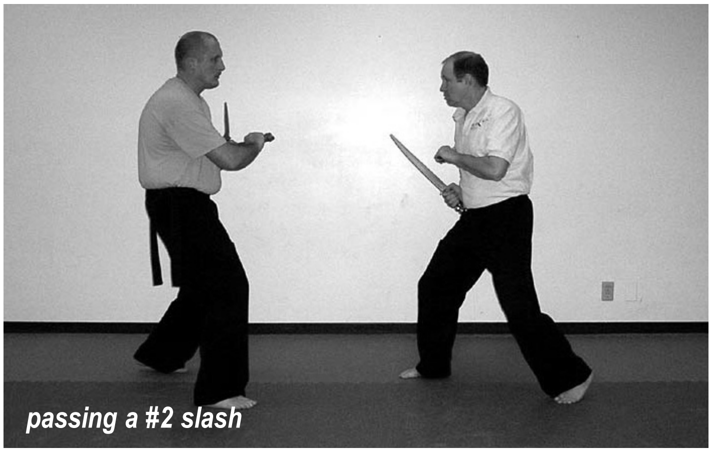
Another highline defensive move is to retreat, pass his cut and do an instant return cut at him.

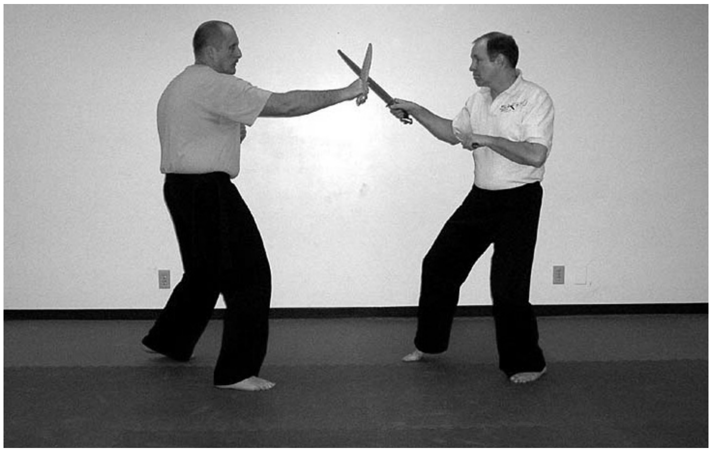

passing a #1 slash

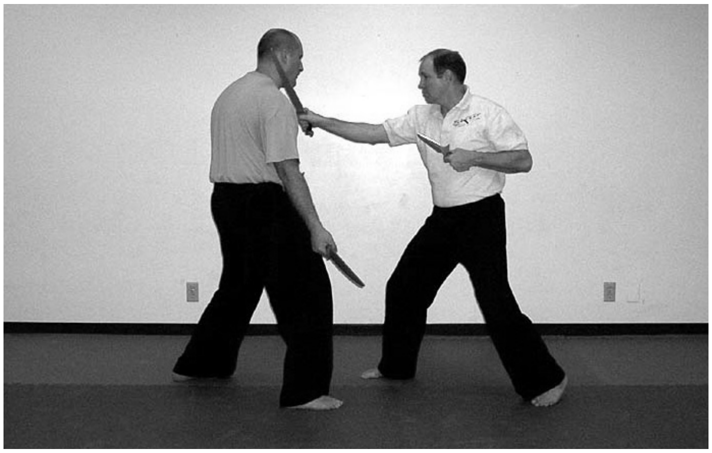


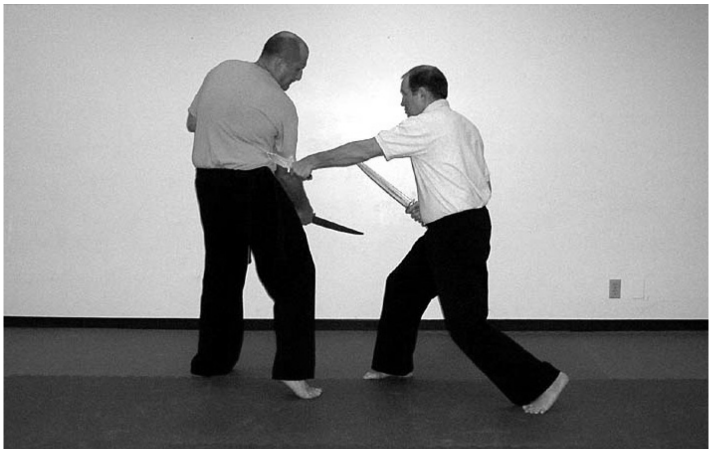




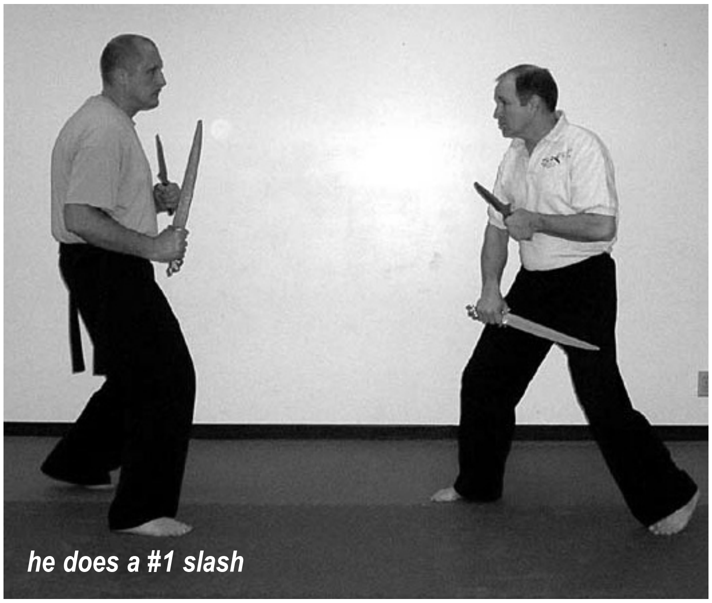

passing a #2 slash

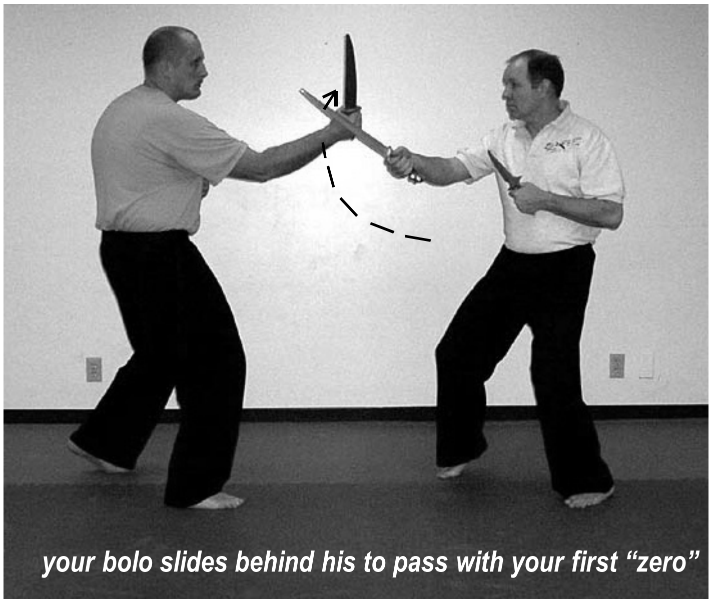


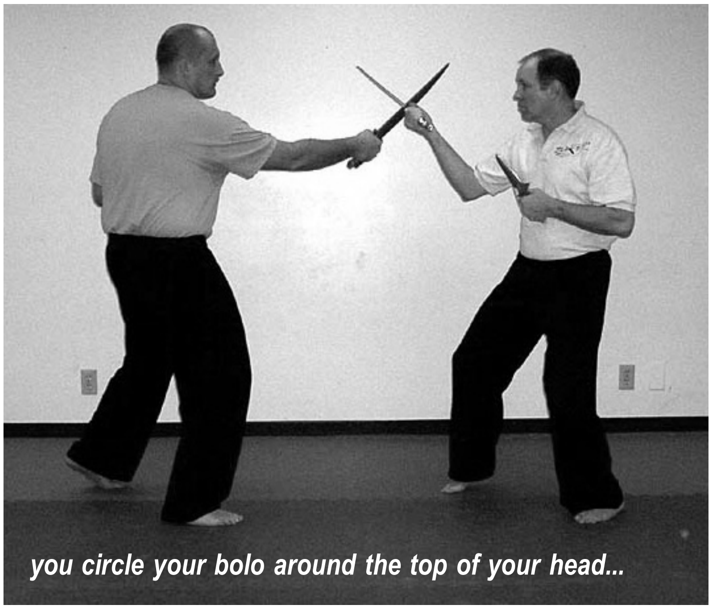


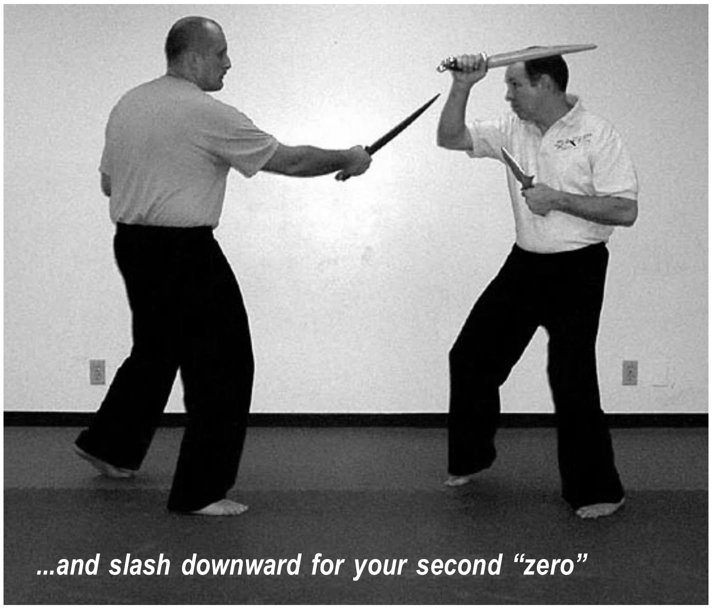


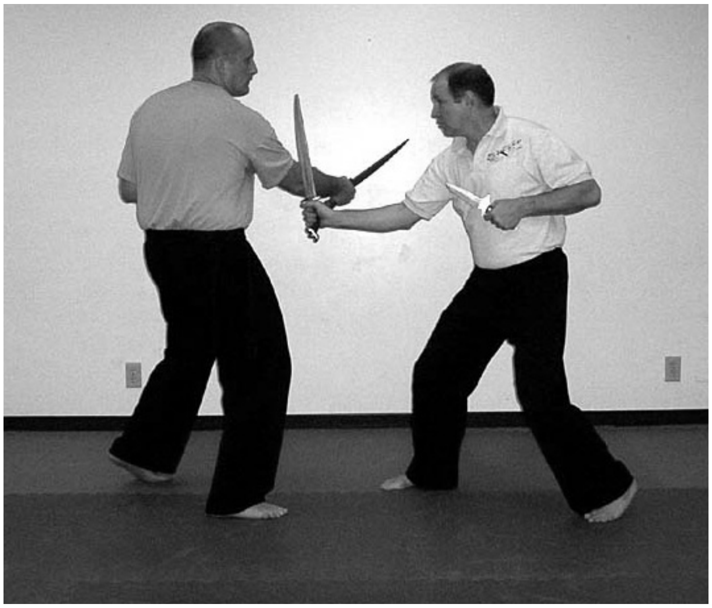
The next method of defense and counter is the use of the Double Zero. Your first action passes his cut and the second action is your counter cut. Double Zero defense and counter against cut #1.

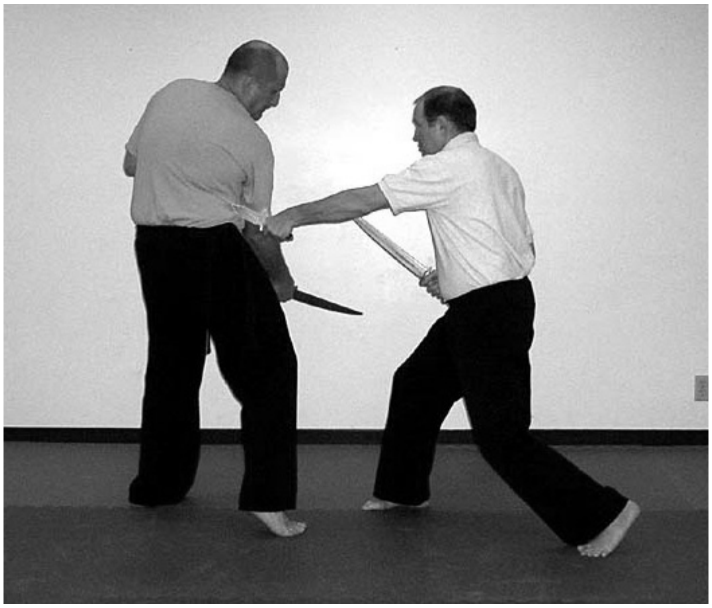

he does a #1 slash


your bolo slides behind his to pass with your first “zero”

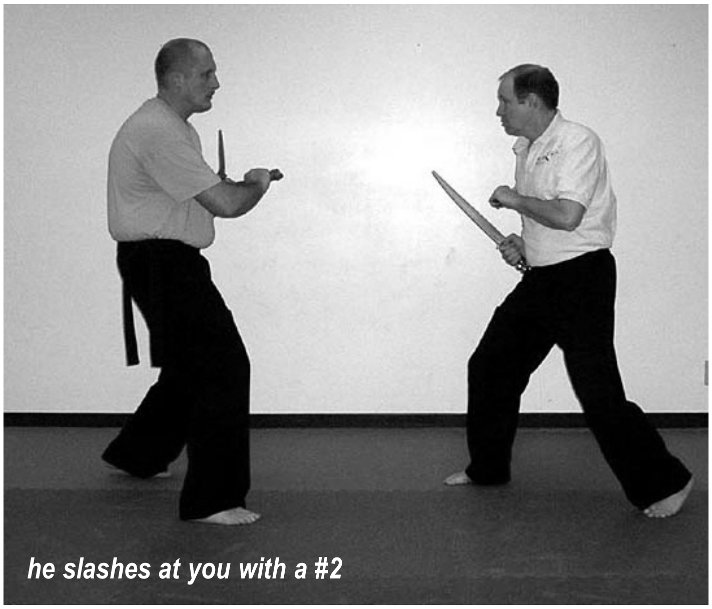

you circle your bolo around the top of your head...

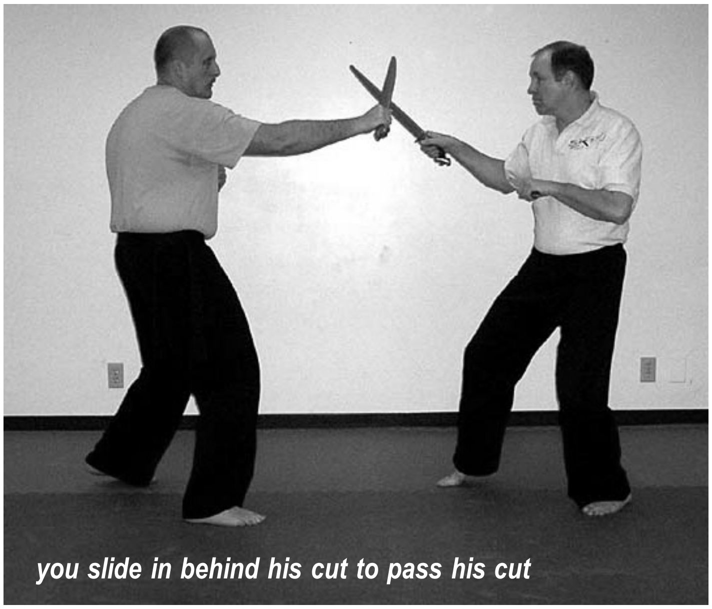

...and slash downward for your second “zero”

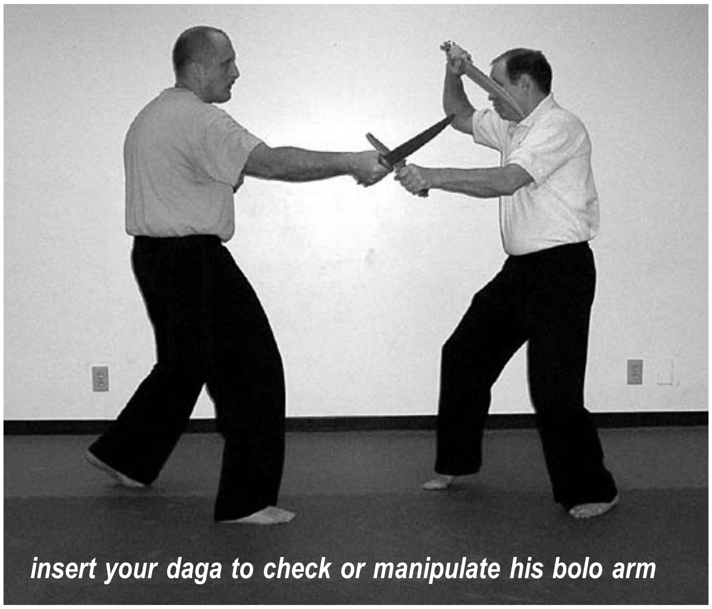


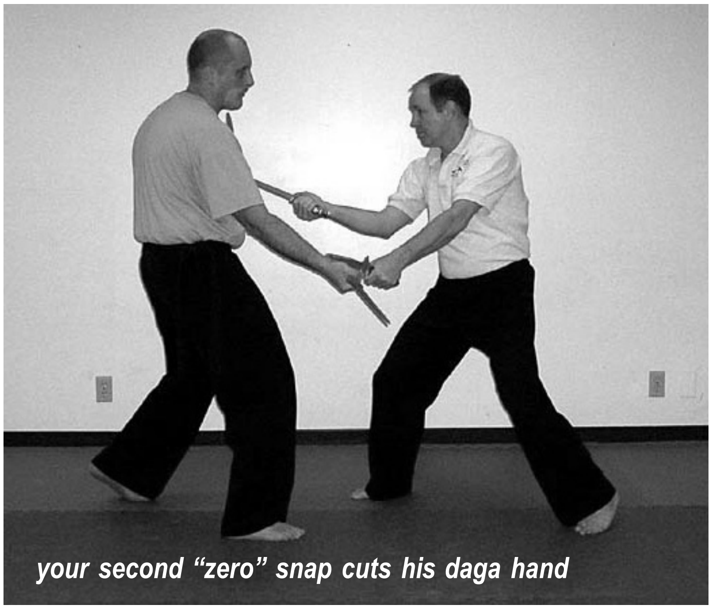


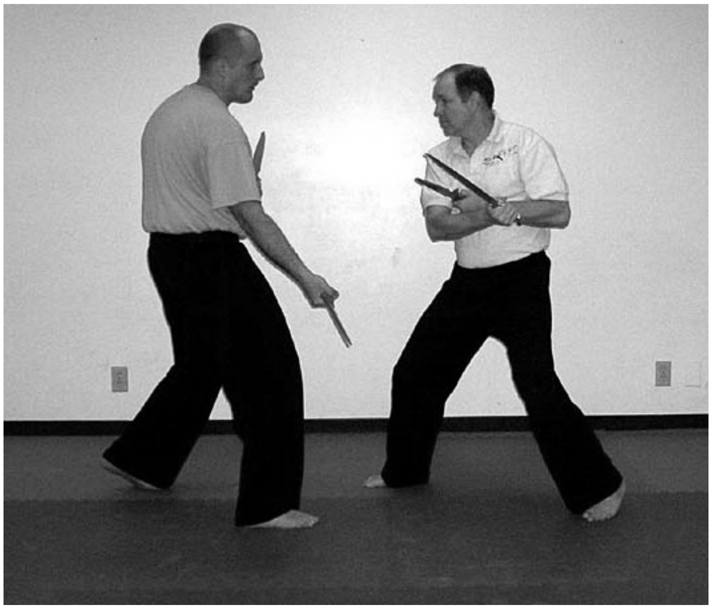
Double Zero defense and counter against cut #2.

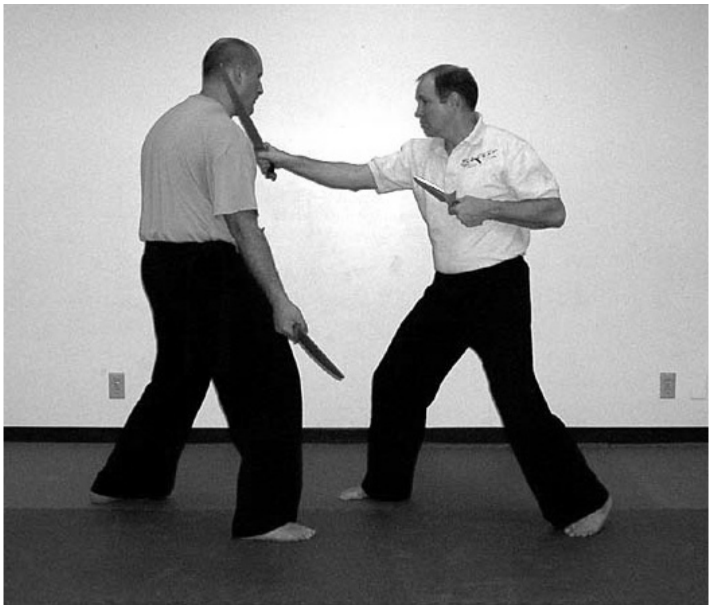

he slashes at you with a #2


you slide in behind his cut to pass his cut


insert your daga to check or manipulate his bolo arm

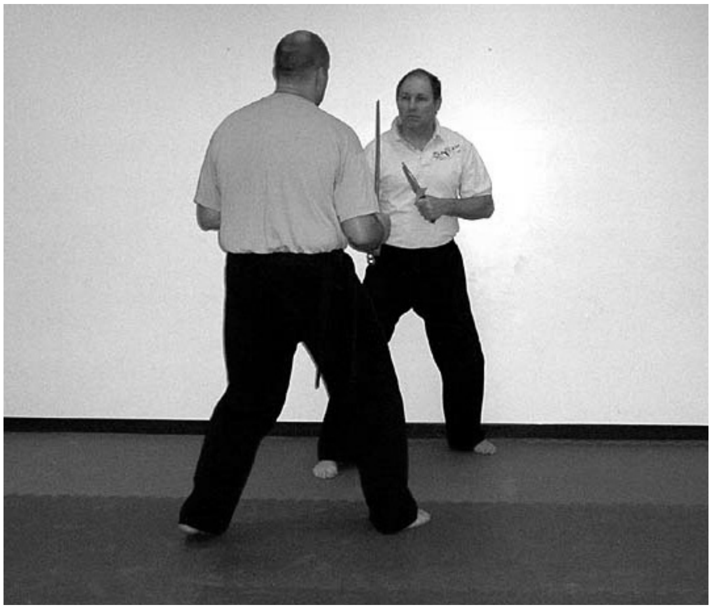

your second “zero” snap cuts his daga hand

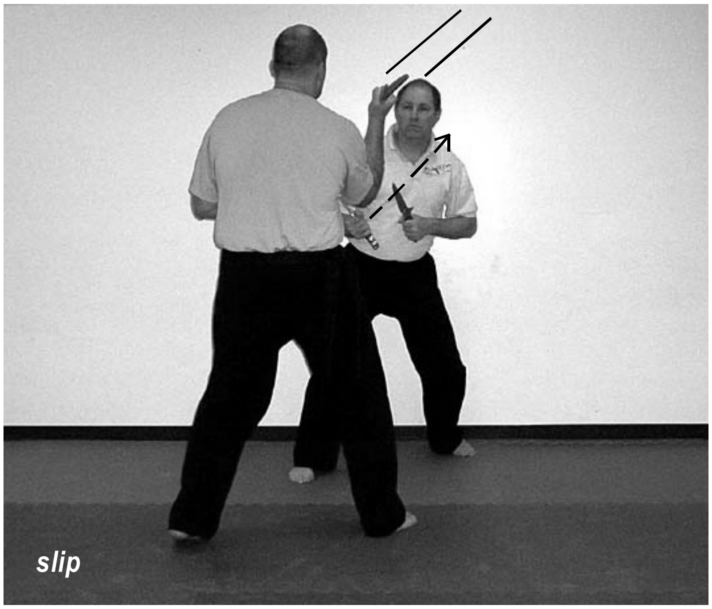


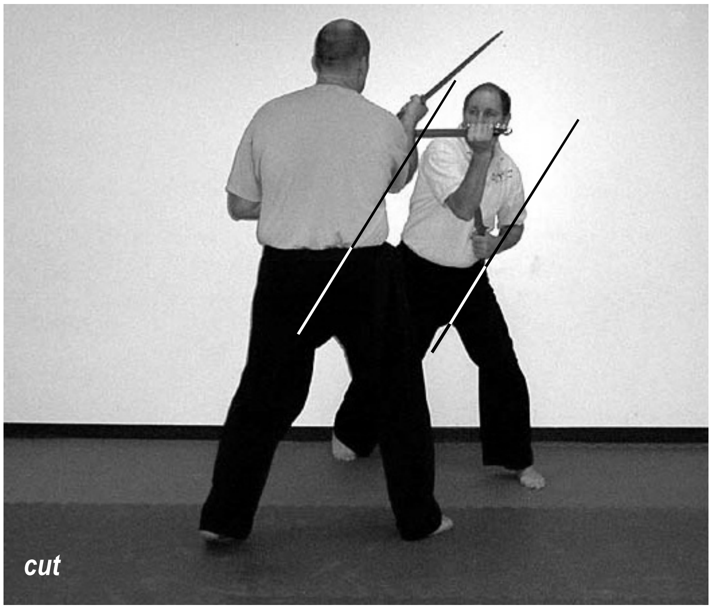


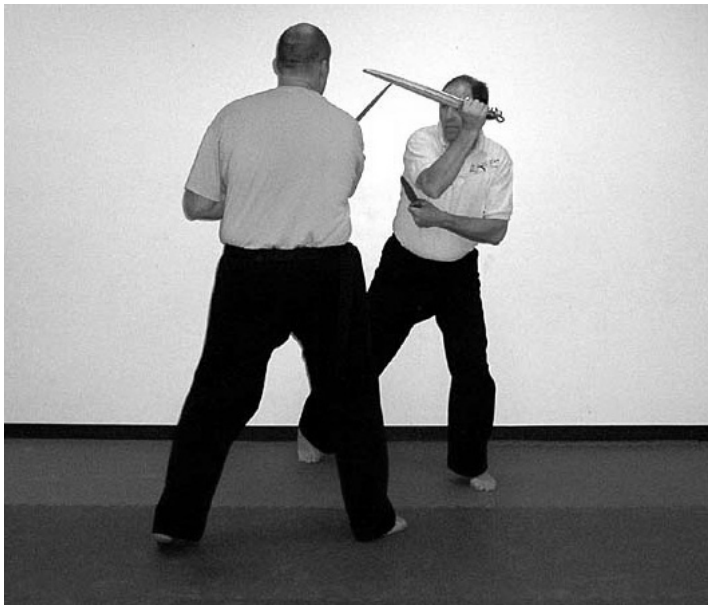
The next highline defenses are a couple of actions taught to me by Prof. Presas very early in my training; the *Slanting* and the *Umbrella.* While the Umbrella made sense to me as a combination defense and redirect of your opponent's stick, the Slanting made no sense to me at all. Once I put a blade into my hand and executed the same action, it made all the sense in the world. In conjunction with both the Slanting and Umbrella, I add "slipping" your opponent's cut. Slipping is a defensive lean to get out of the trajectory of your opponent's action. If my opponent cuts from the left side, I slip to my left. If he cuts from the right side, I slip to my right. Note: I only use slipping if my opponent telegraphs his cut (or strike with an impact tool) and against a highline action.

Note that I begin my slipping in photo B. The angle of his cut and the angle of my body are pretty much the same. As his cut travels down (photo C), my counter cut slides up his arm. The combination of his action and my action creates the cutting of his arm. Photo D shows my cut in preparation for a counter cut of my own plus the defensive position of my daga.

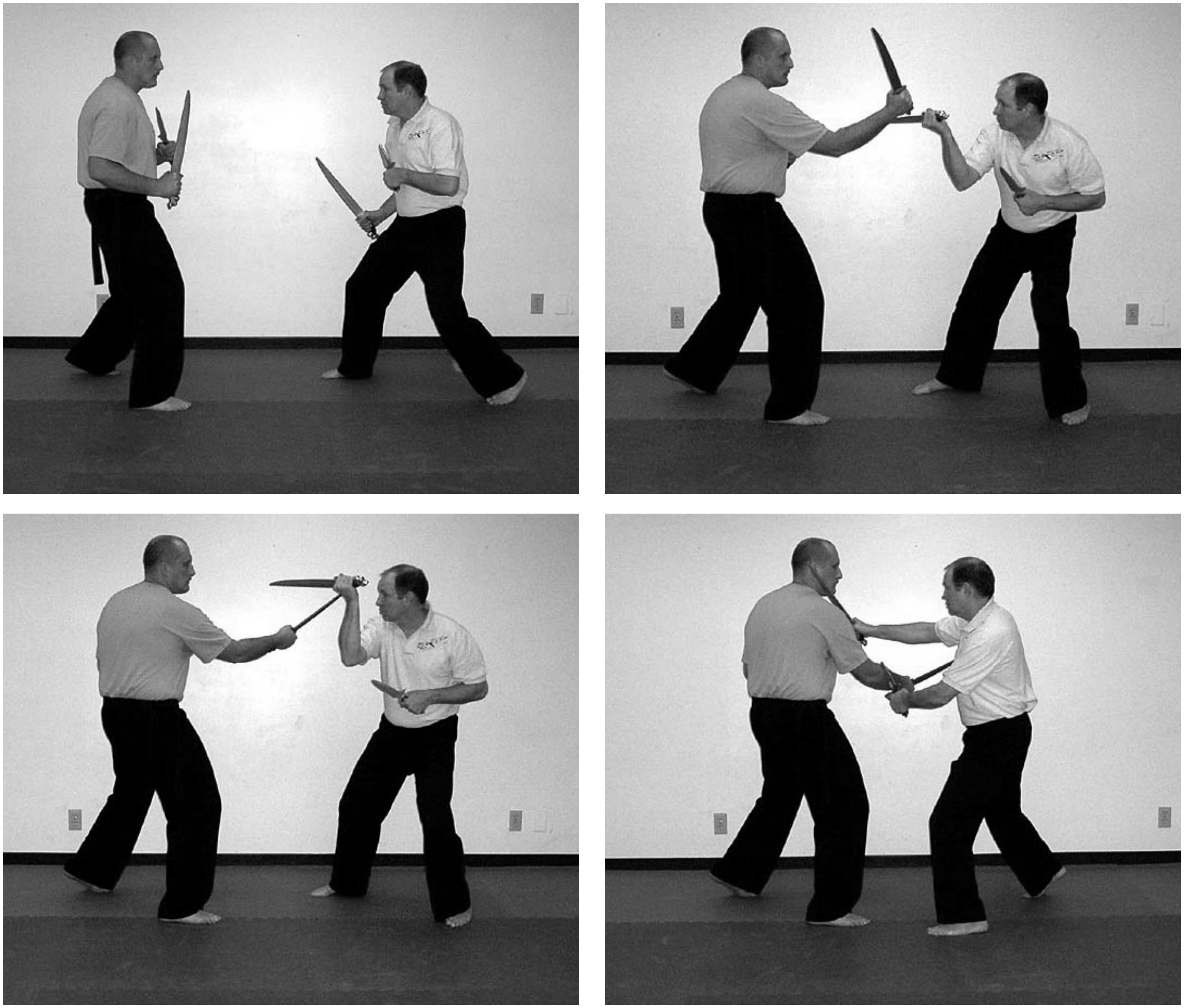






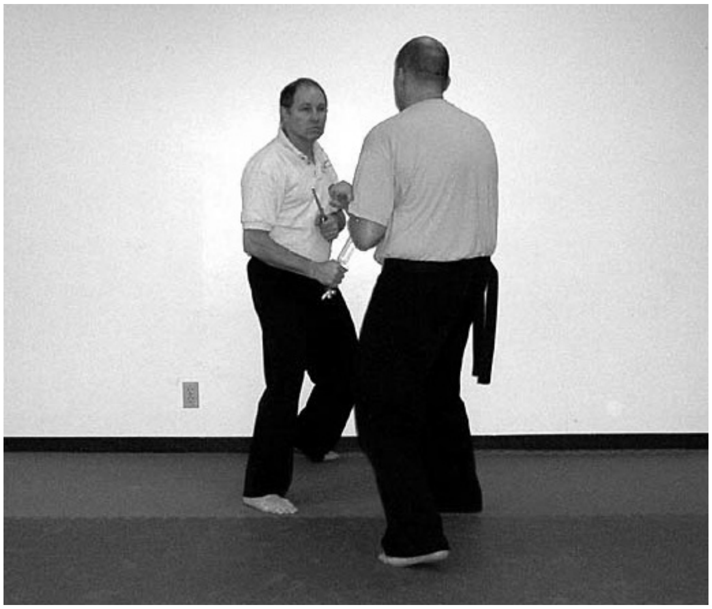


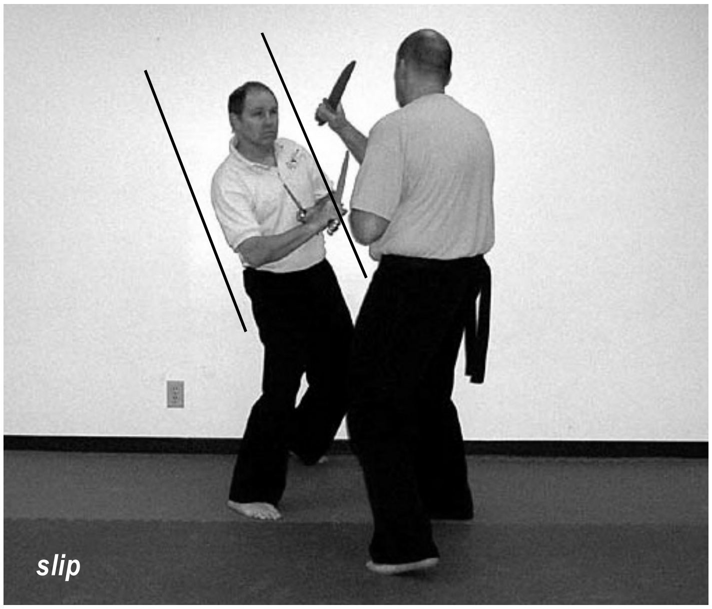
This is the side view of the preceding technique. You can see the body lean and the sliding up of my bolo as he cuts downward. You'll notice that I also check his arm as I apply the finishing stroke.

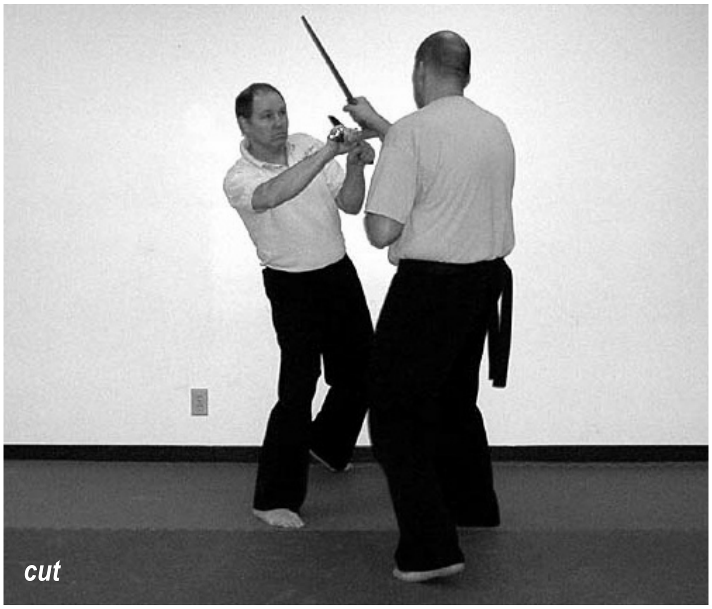


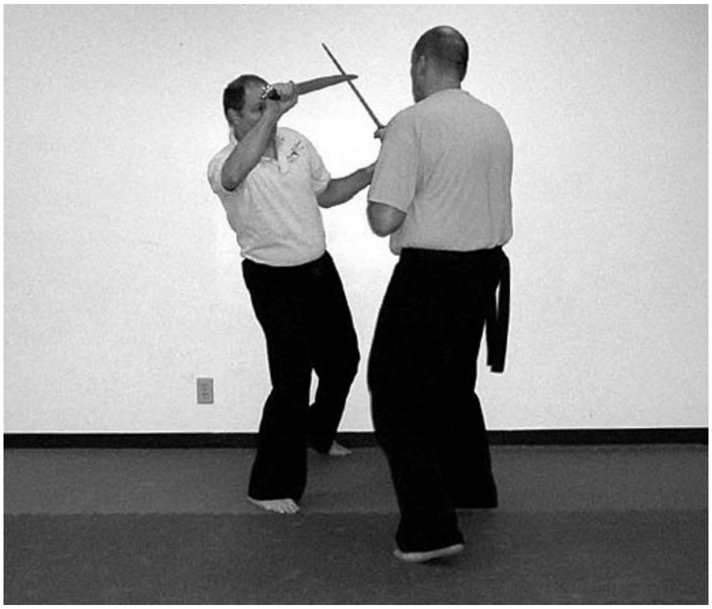
Alma, Michigan 2005

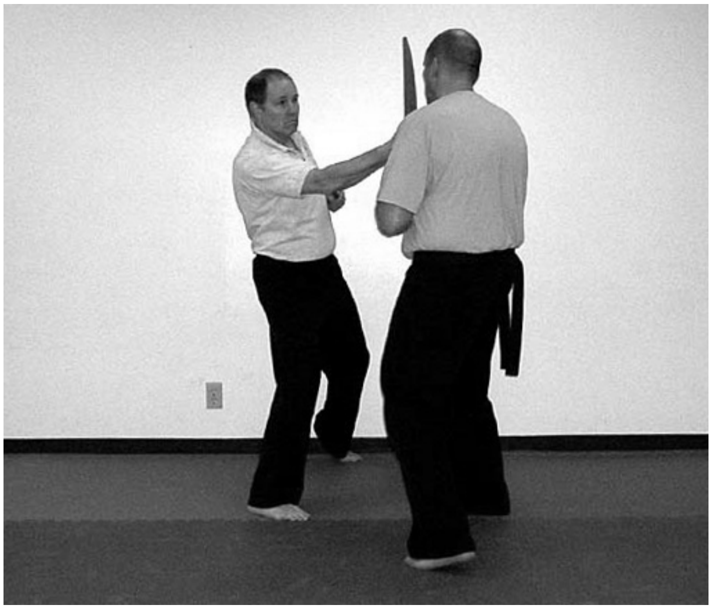
Going to the other side, I slip his backhand cut (#2) while cutting upwards with my bolo and passing his arm with my daga.

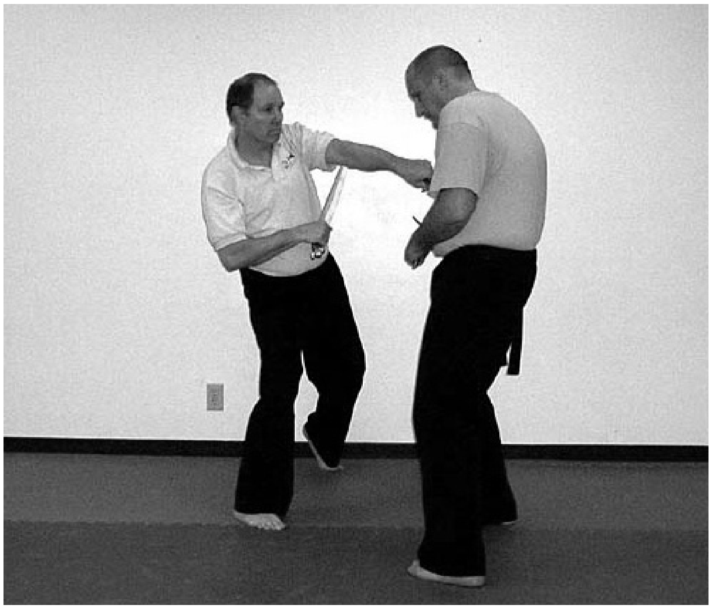




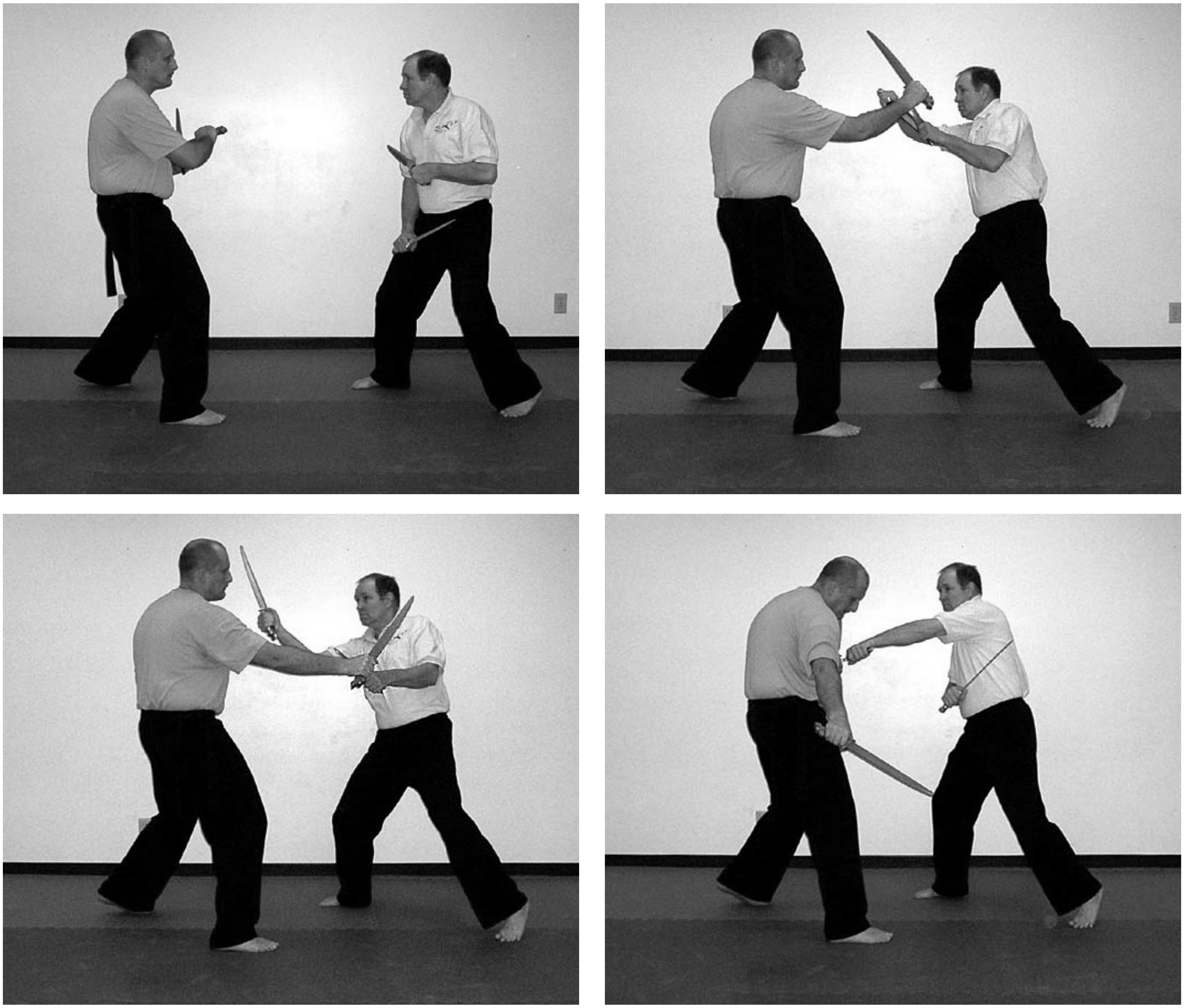






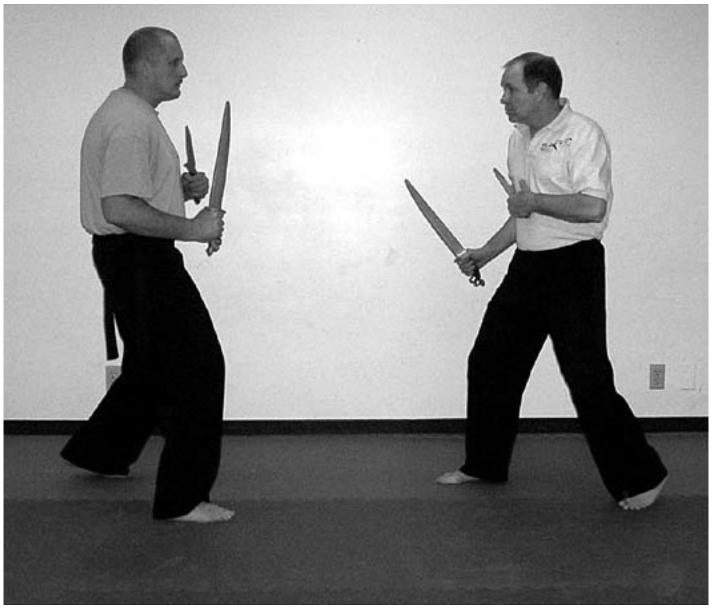


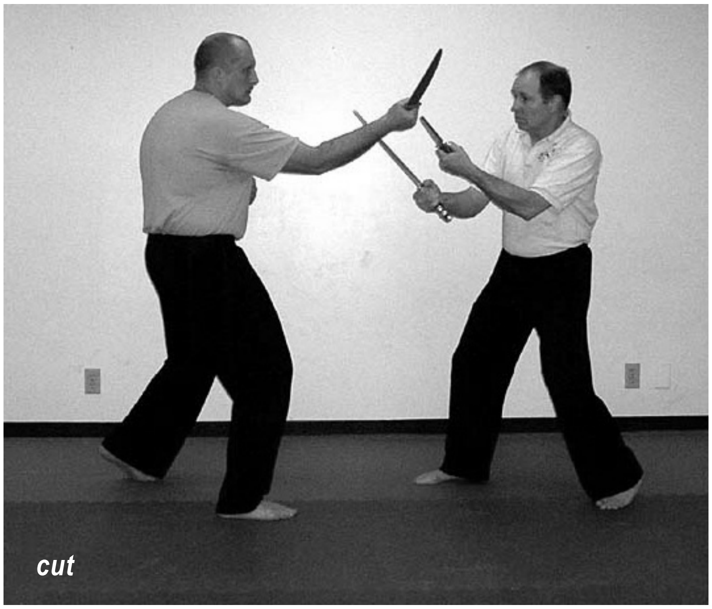
Side view of preceding technique

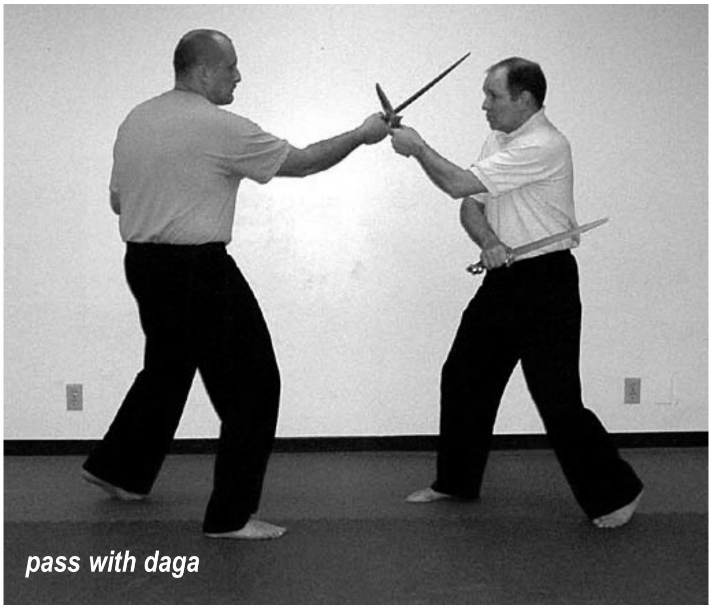


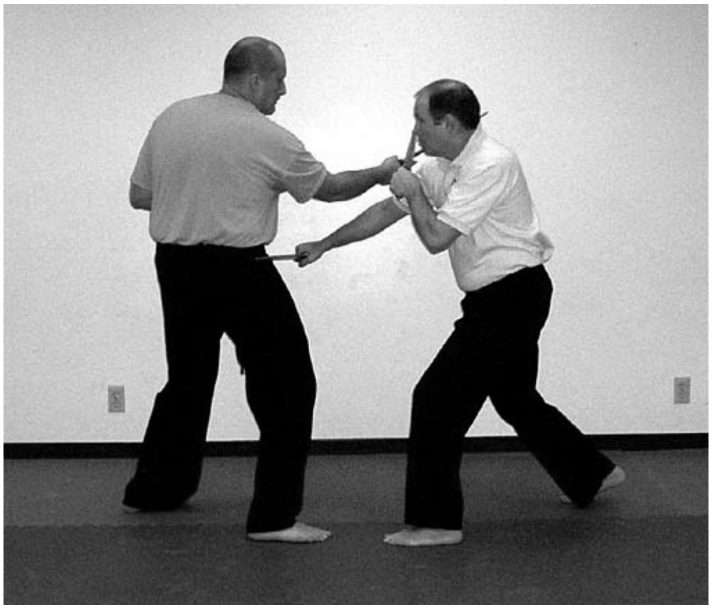
Portland, Oregon 2005

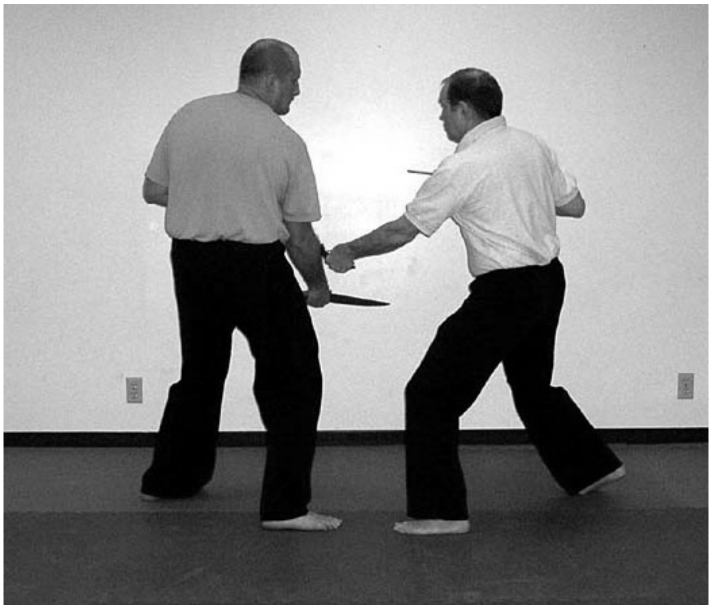
In this next example you can counter cut and pass his blade while you slip his cut.

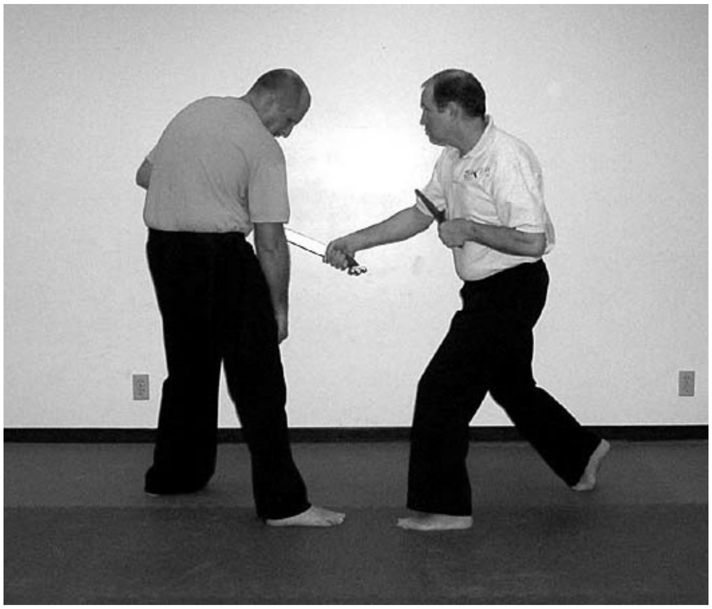




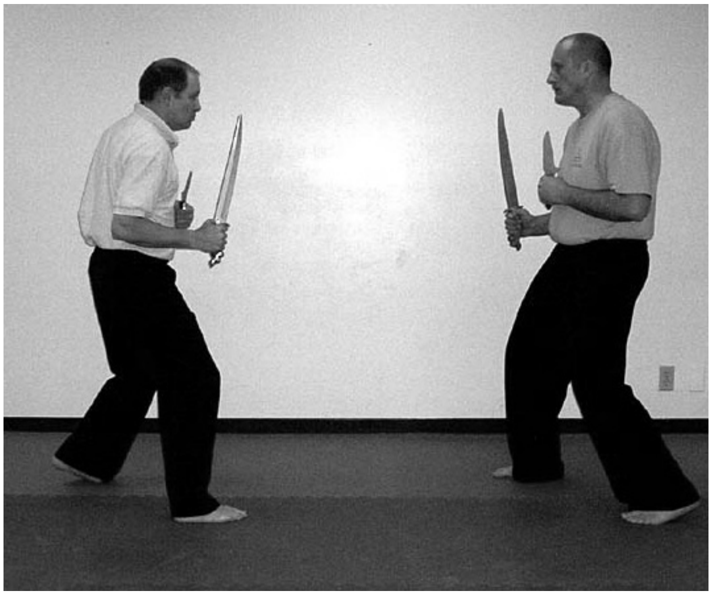

pass with daga

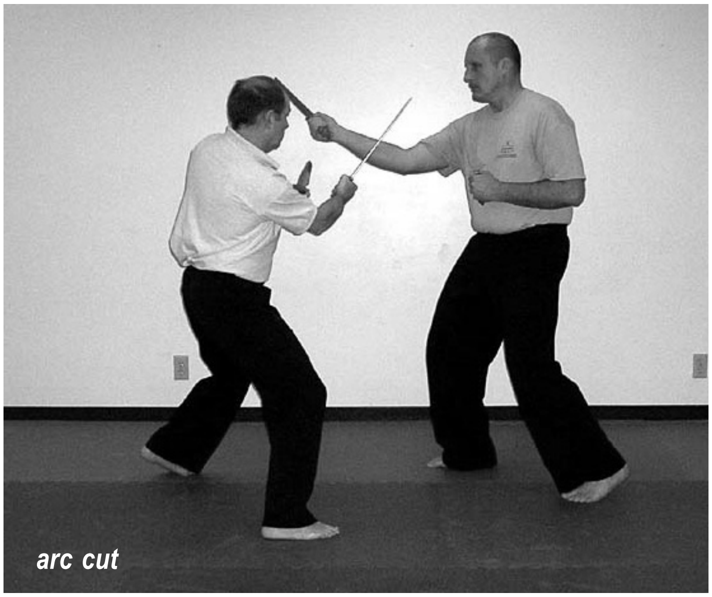




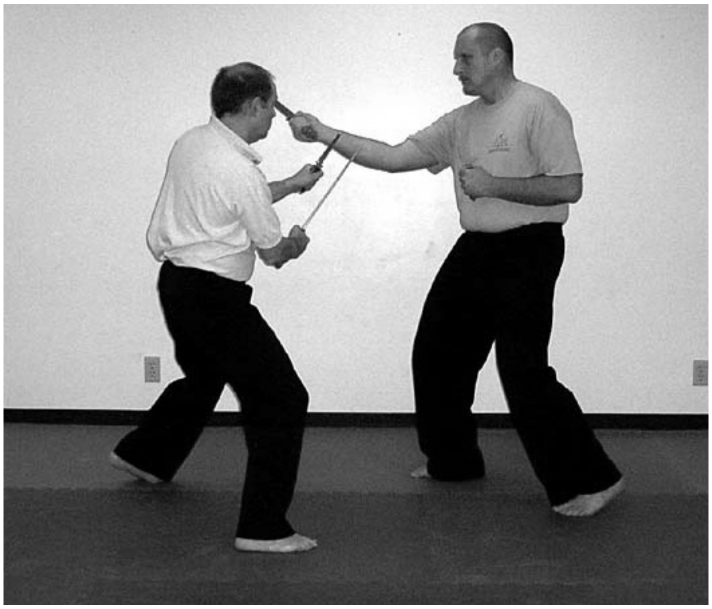


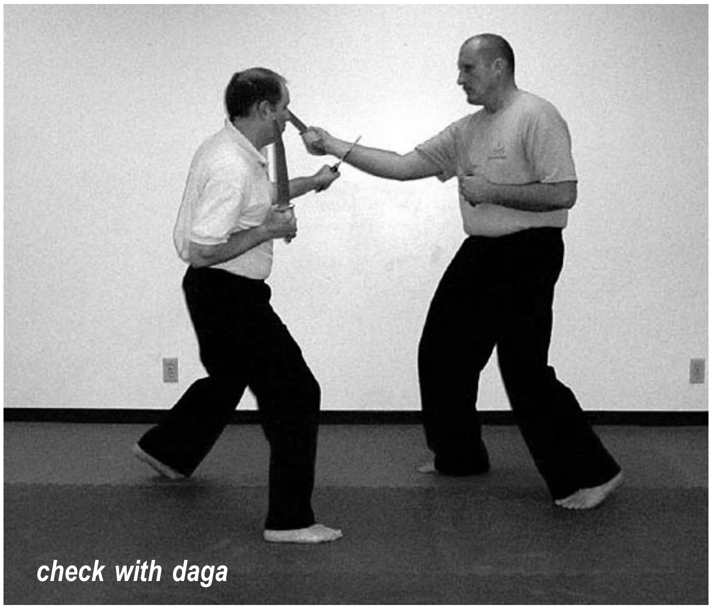
One way of defensive cutting is to use the shortened arc, or how I described as “reach out and touch someone” in the cutting descriptions. This way you do not commit your long blade to the other side of your body during your defense.



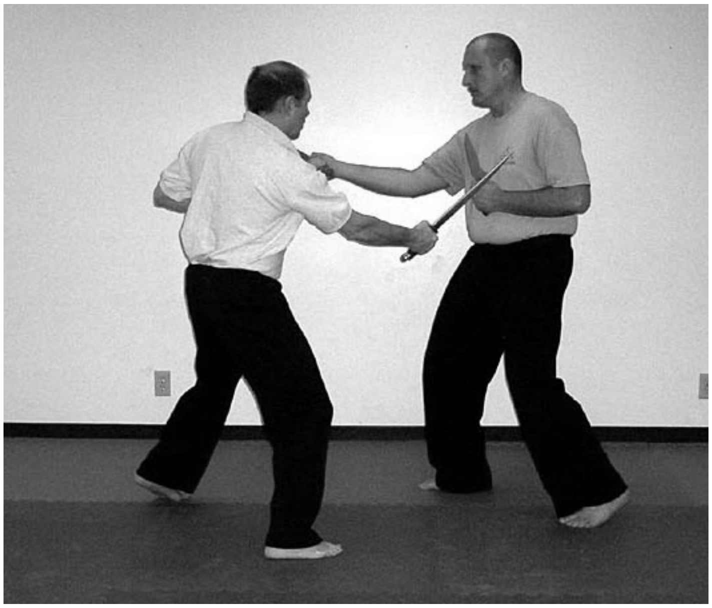


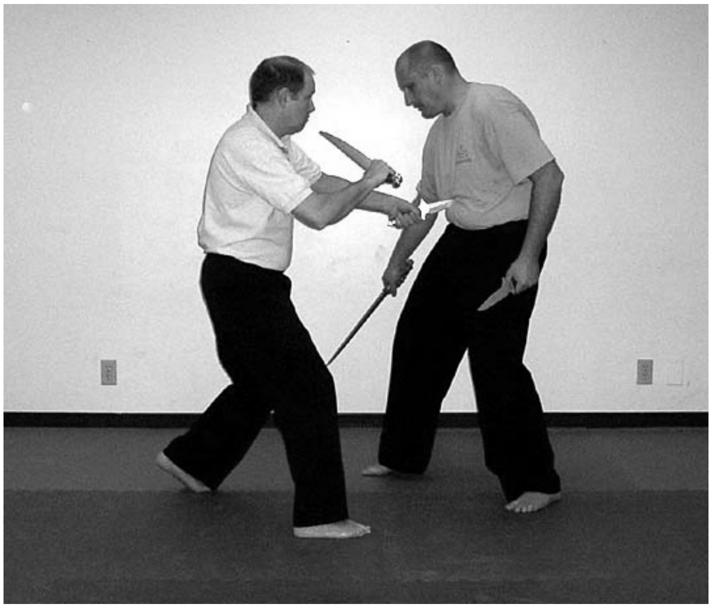
arc cut



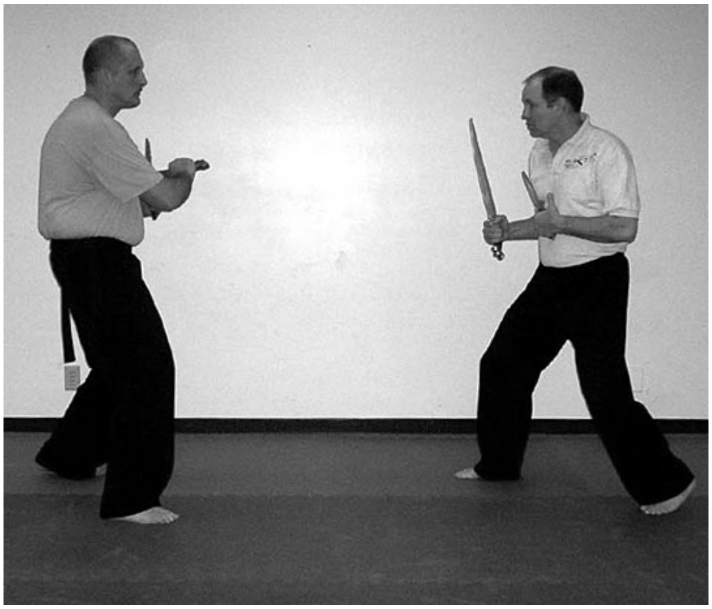


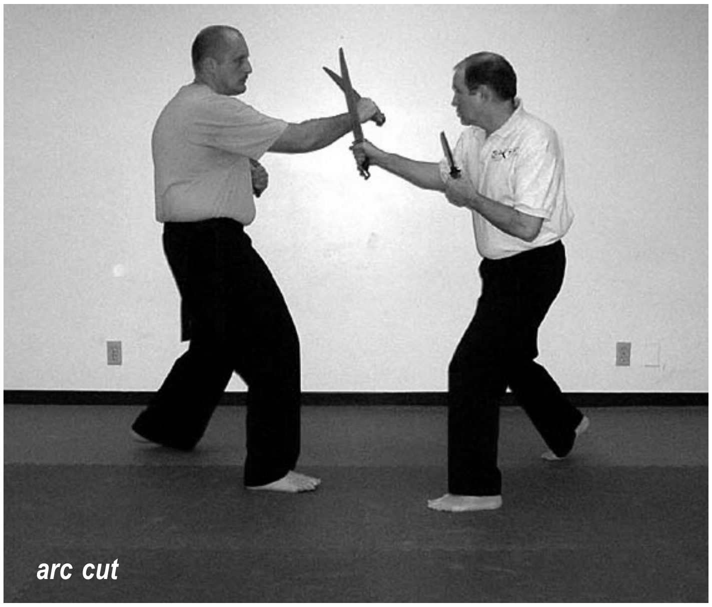
check with daga



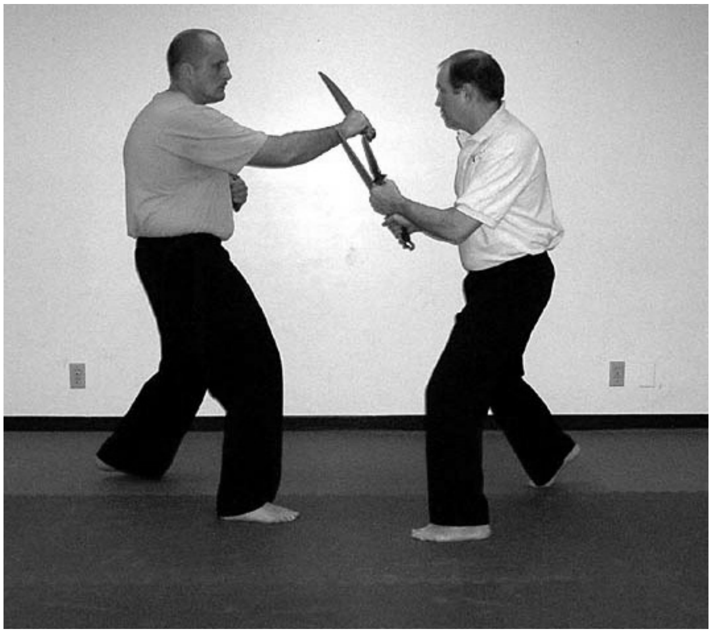


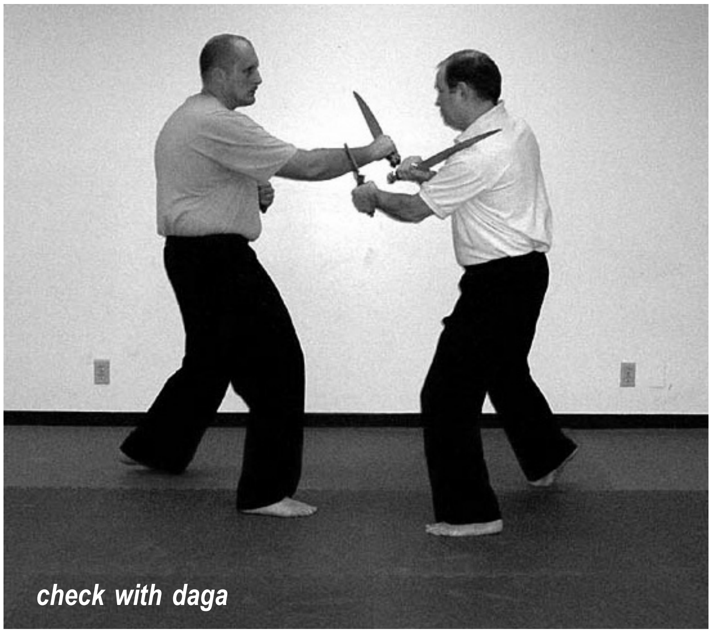
Reach out and touch someone against a #2 cut.





arc cut





check with daga

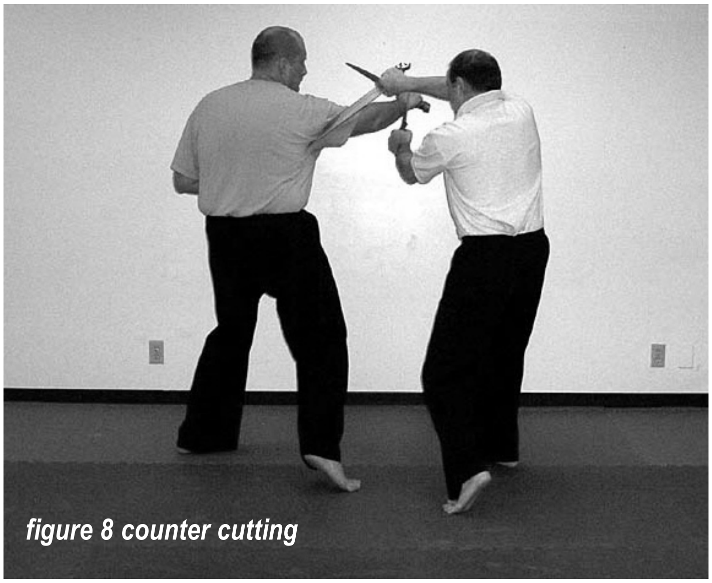
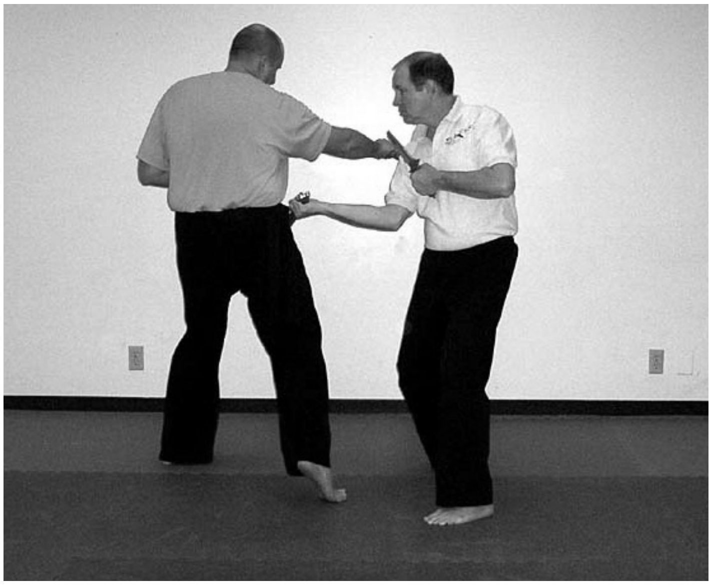
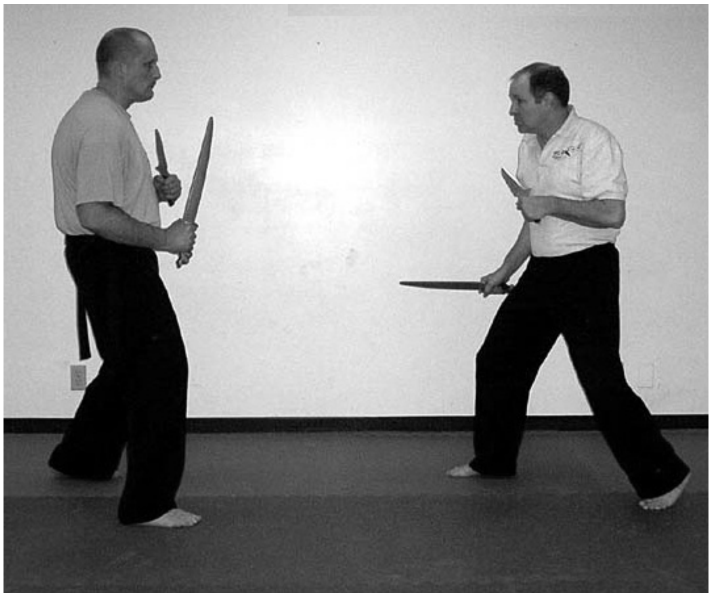
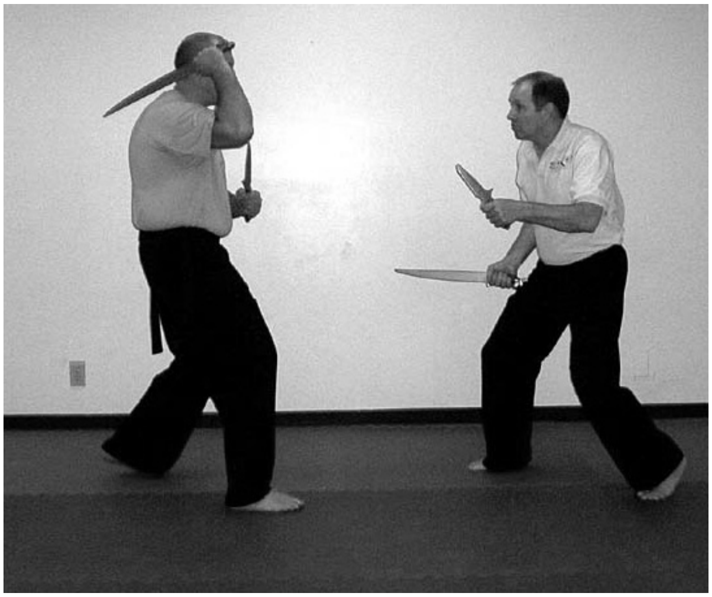


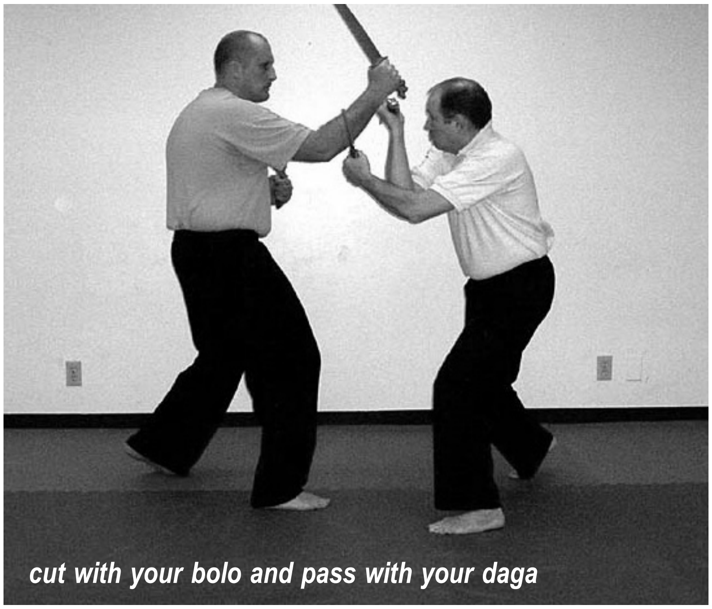
figure 8 counter cutting

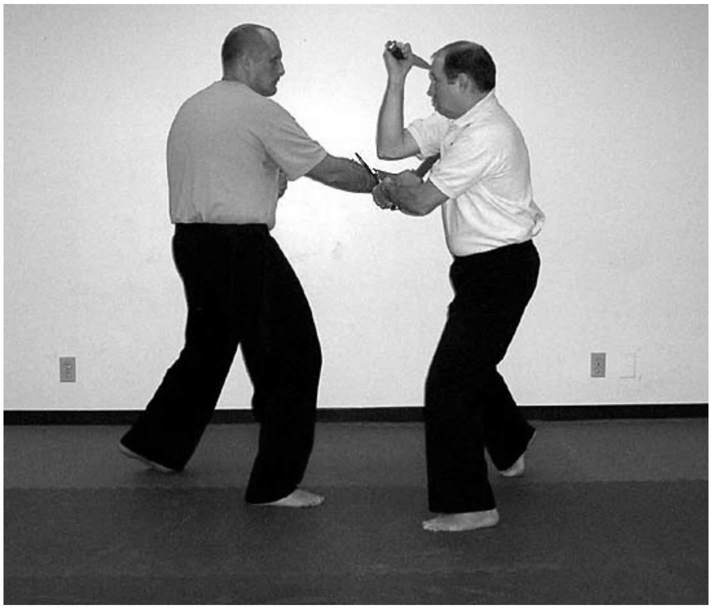


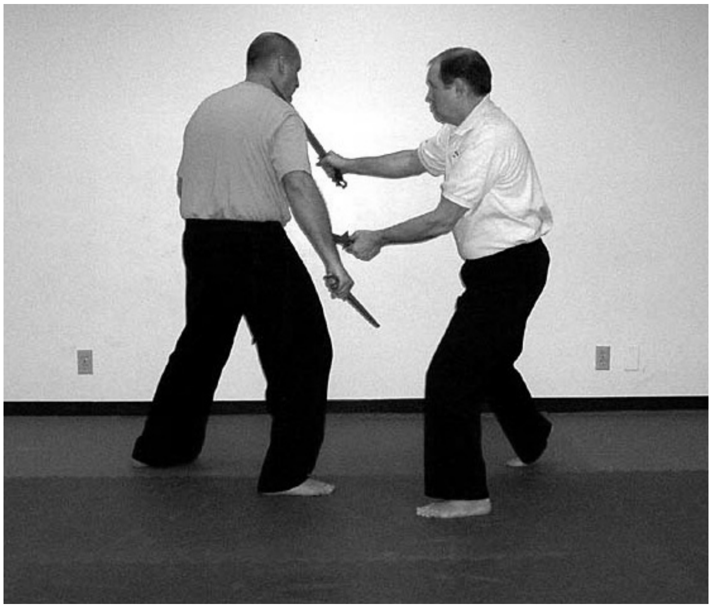
The last defensive action shown is a coordinated action, using both blades simultaneously, the Slanting and Umbrella adding a daga pass action. Demonstrated below is the Slanting against a #12 cut.

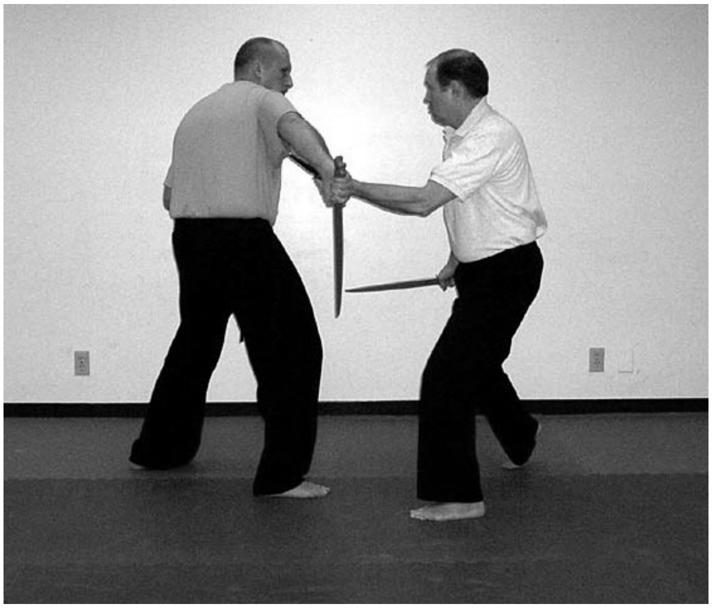




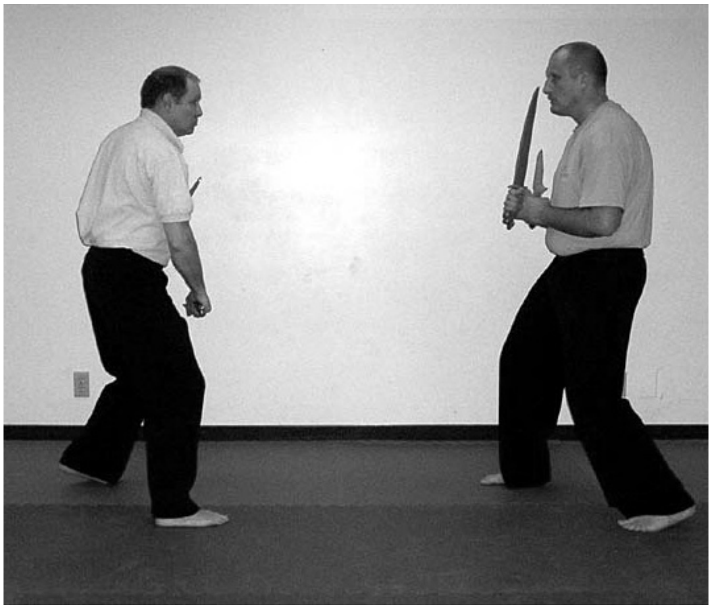

cut with your bolo and pass with your daga

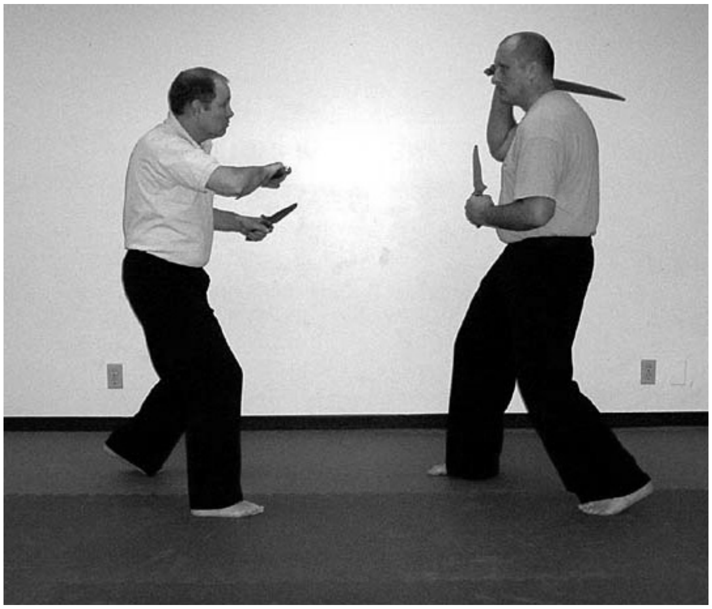


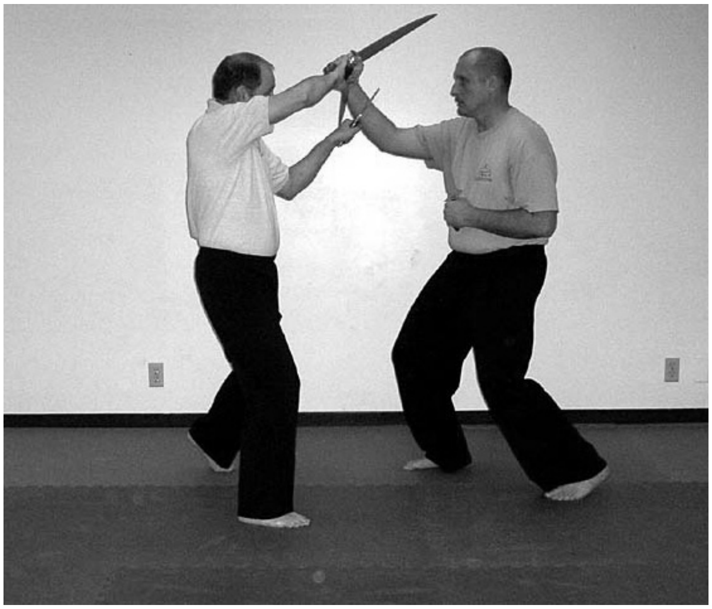


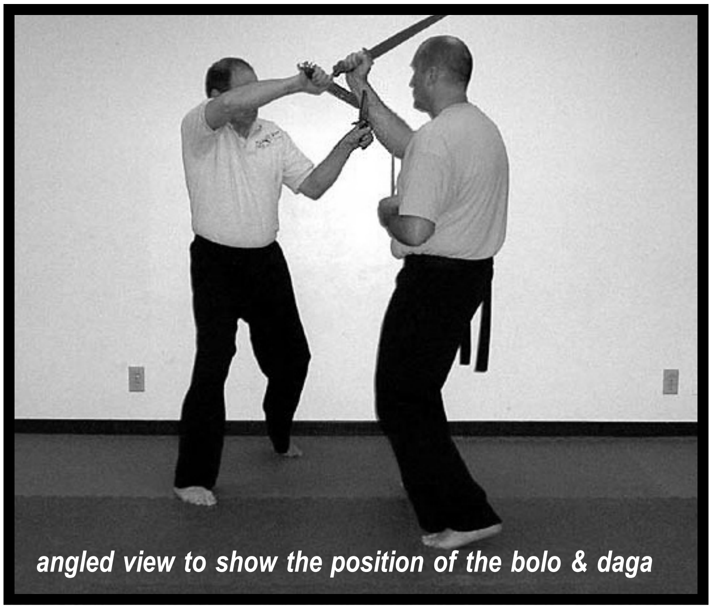


Umbrella against a #12 cut.

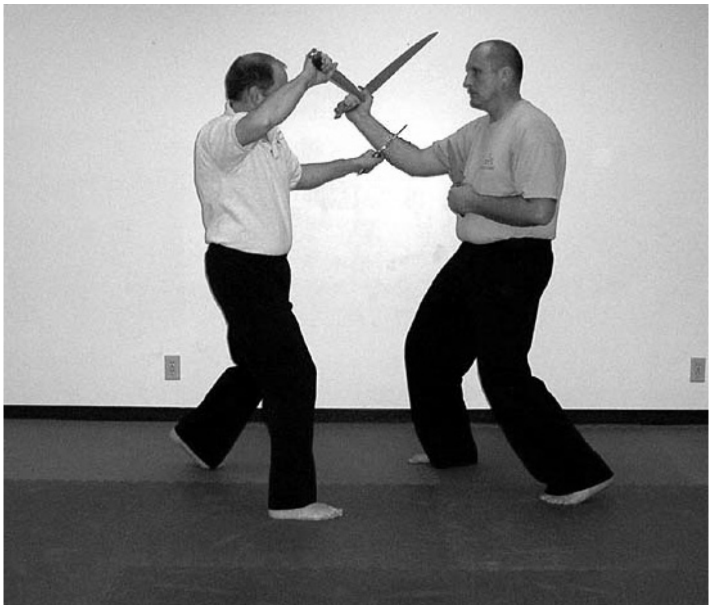


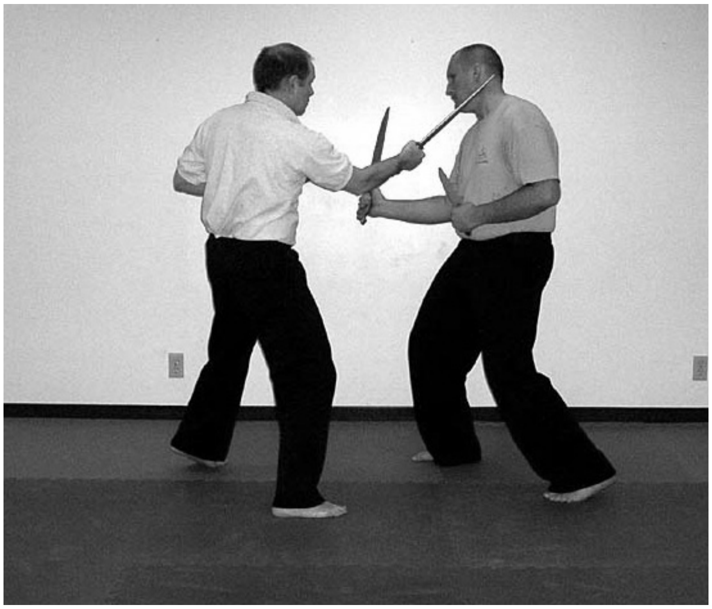




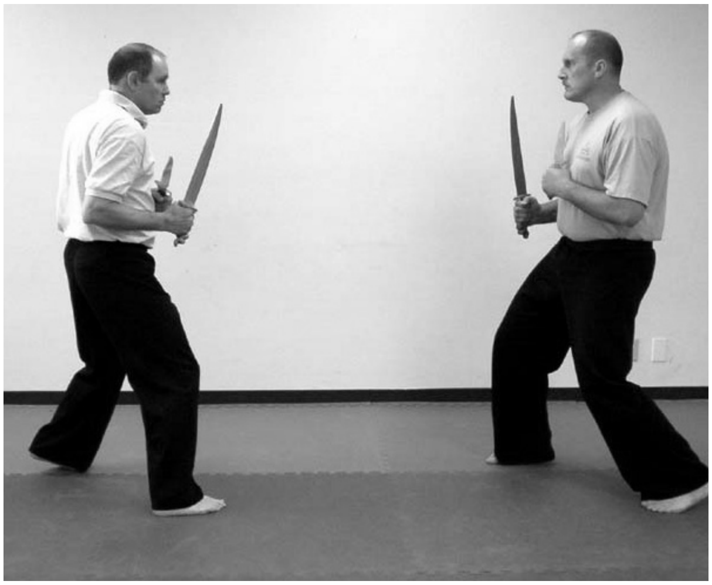


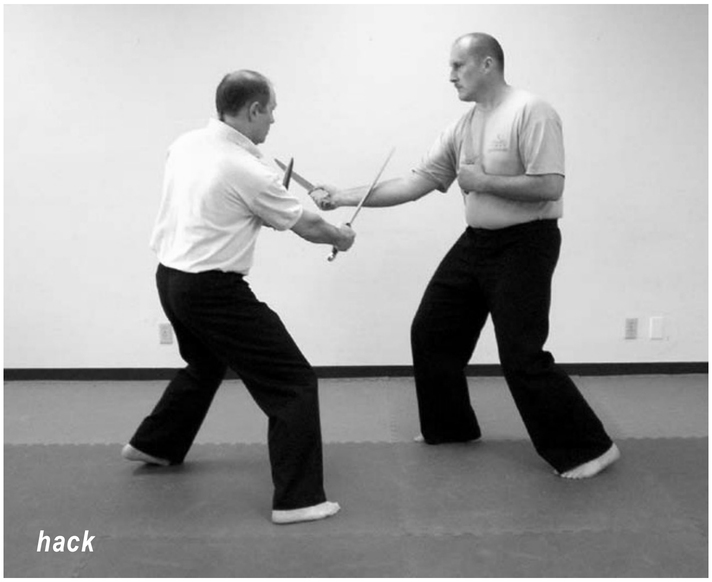
angled view to show the position of the bolo & daga

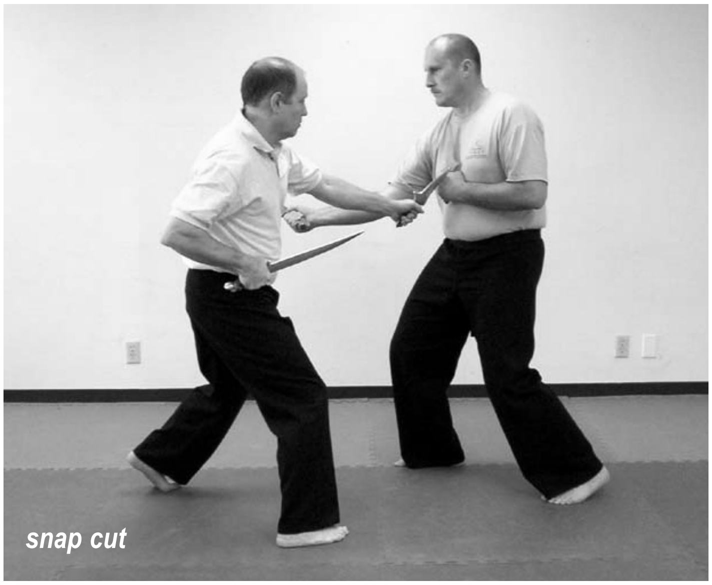


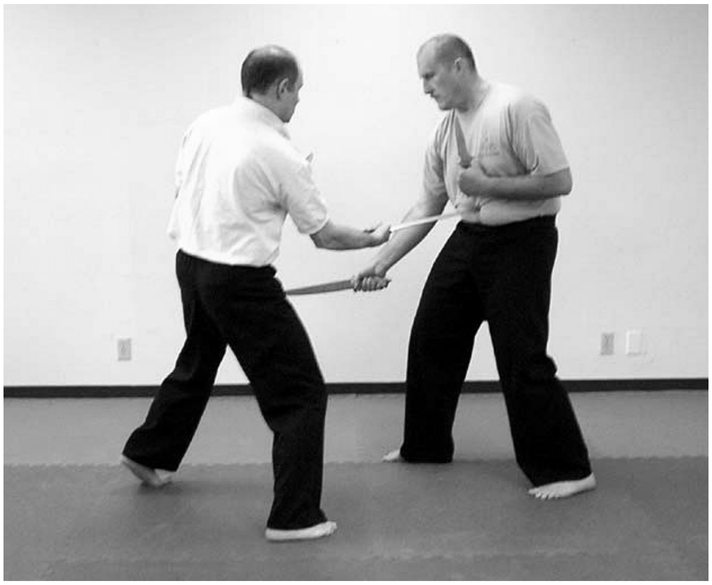


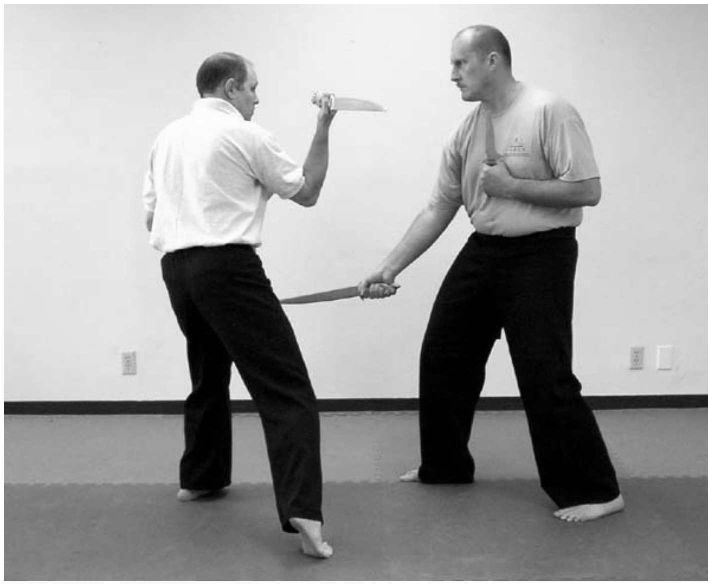
Defense Against Mid Level Attacks - The safest and most immediate of all the mid level defenses is to just hack the bolo arm as he strikes. I apply the semicircular cut demonstrated earlier in the baston y daga section. This keeps my bolo arm ready for any possibility of his daga counter attack. Demonstrated below is the hack defense against cut #3.

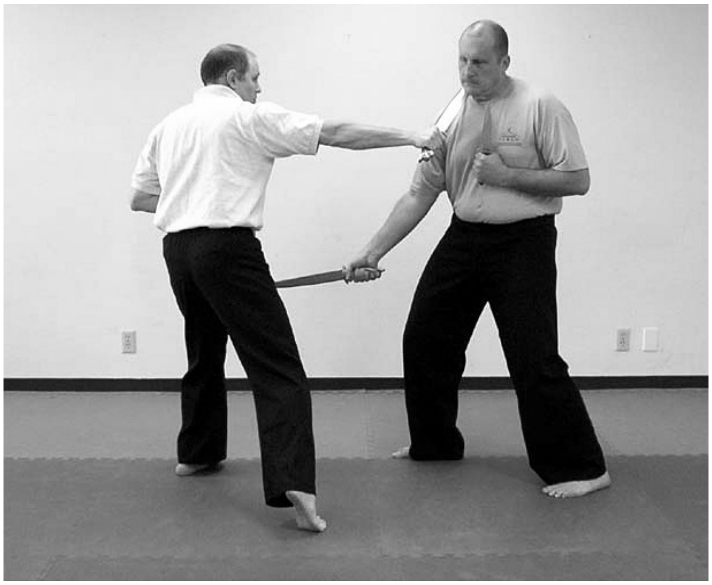




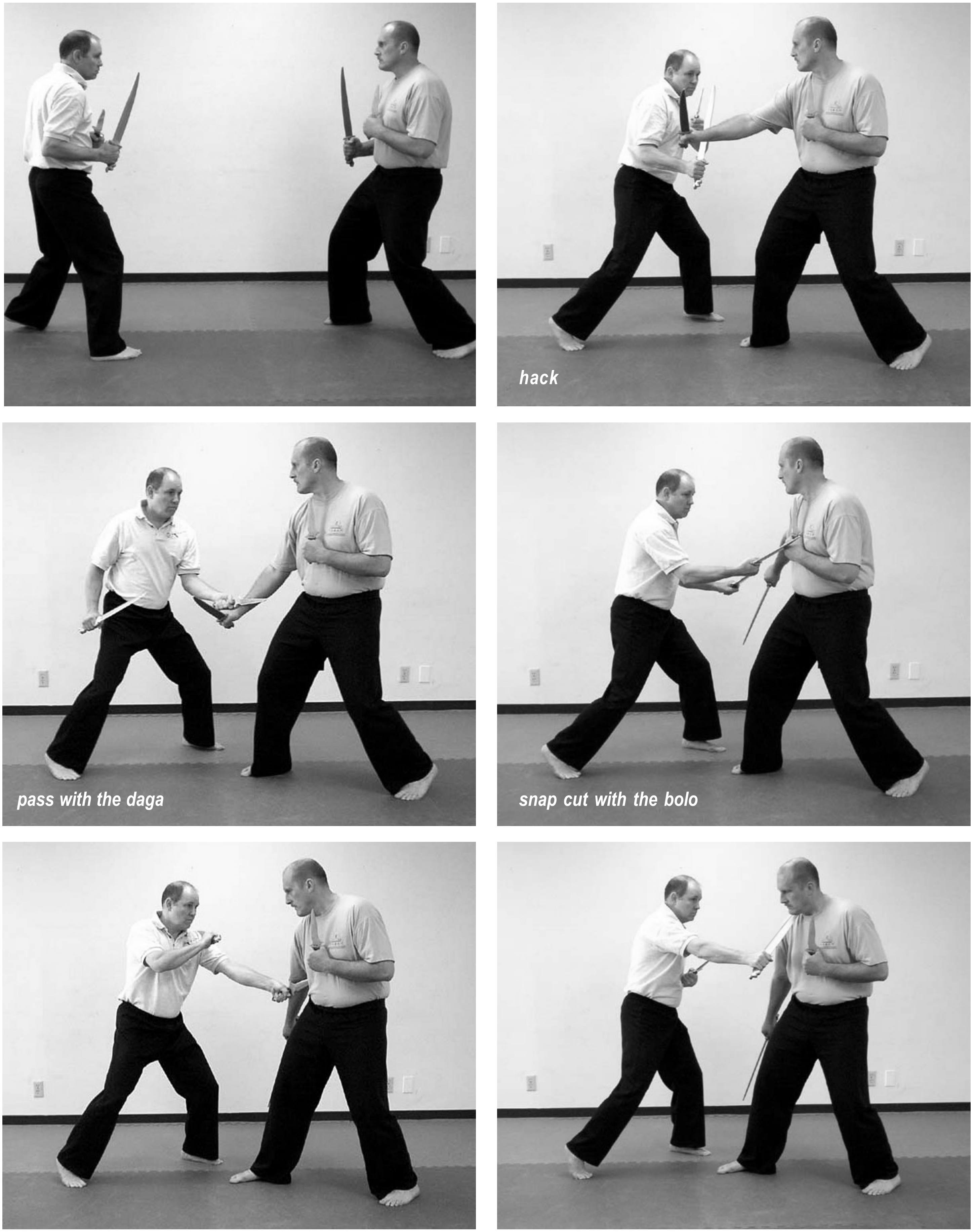








The hack defense against cut #4.

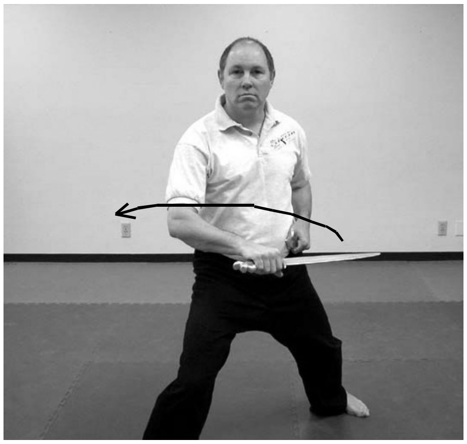


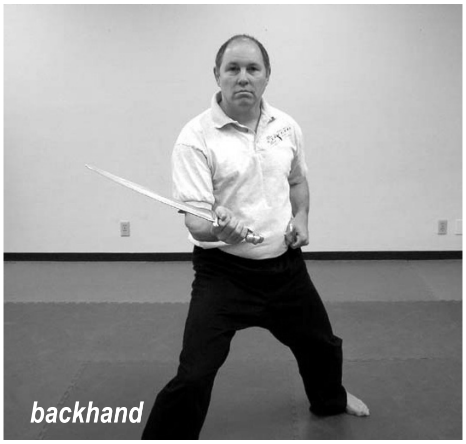
hack

pass with the daga

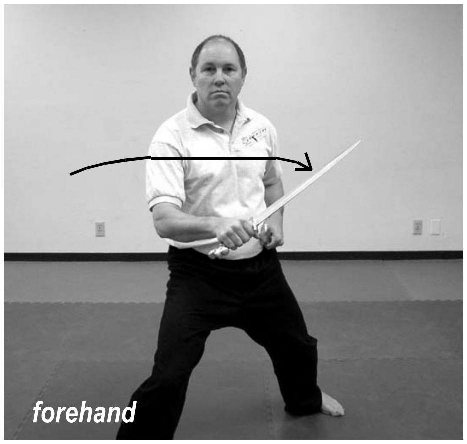
snap cut with the bolo

Before we get into any *blade on blade* defense against mid level attacks, a point needs to be made here about blade to blade defense. I use the abanico strike for my blade to blade defense. This ensures that I hit his blade with the *flat of my blade,* not the edge. What is seen in movie sword fights is edge to edge contact. If you go edge to edge and both your blades are forged out of quality steel, your edges, will at the very least, nick and your blades will become stuck together. If your blade is of poor quality steel, your blade could shear on contact with a good blade.



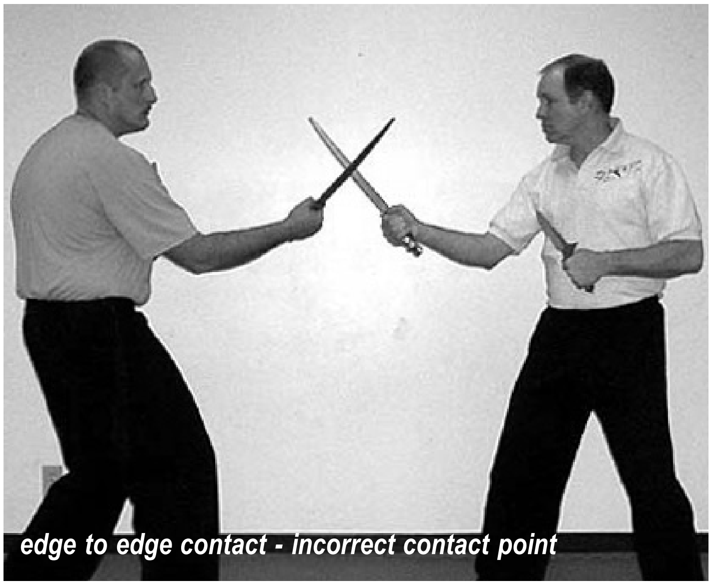


backhand

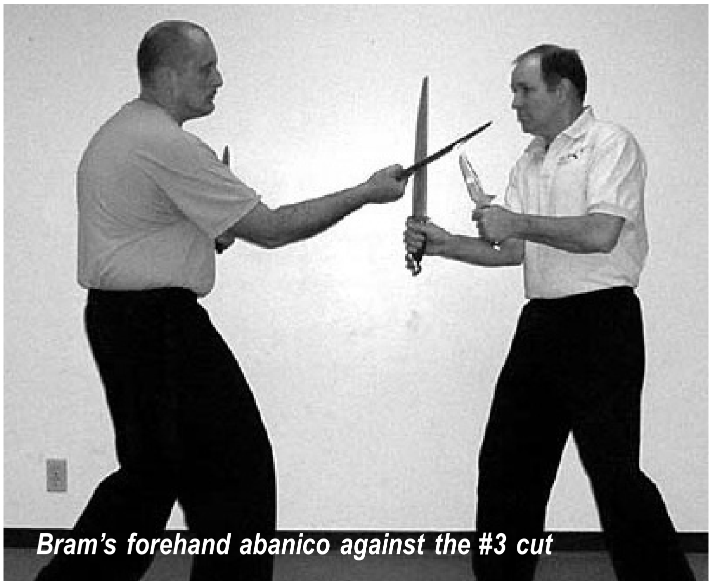


forehand

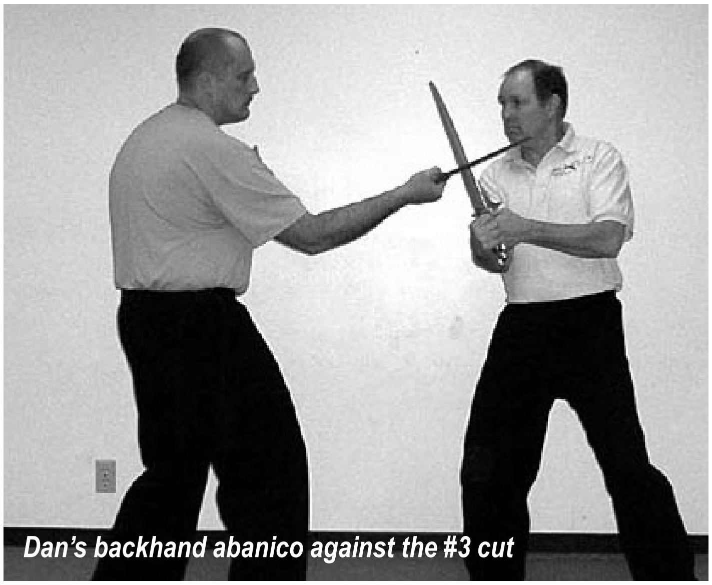
Against the #3 cut, Bram prefers the forehand abanico to maintain edge orientation (see photo on page 6). I am not comfortable with my wrist in that wrist position so I do the backhand abanico against both cuts #3 & 4. Both are correct.



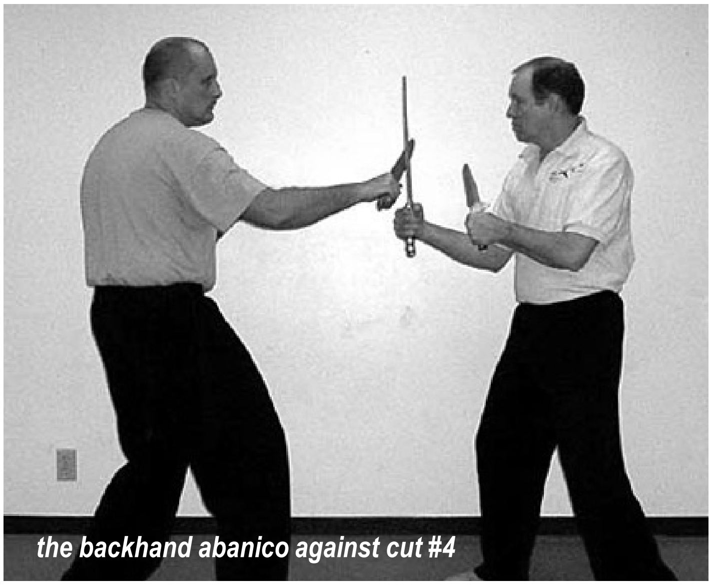
edge to edge contact - incorrect contact point



Bram's forehand abanico against the #3 cut

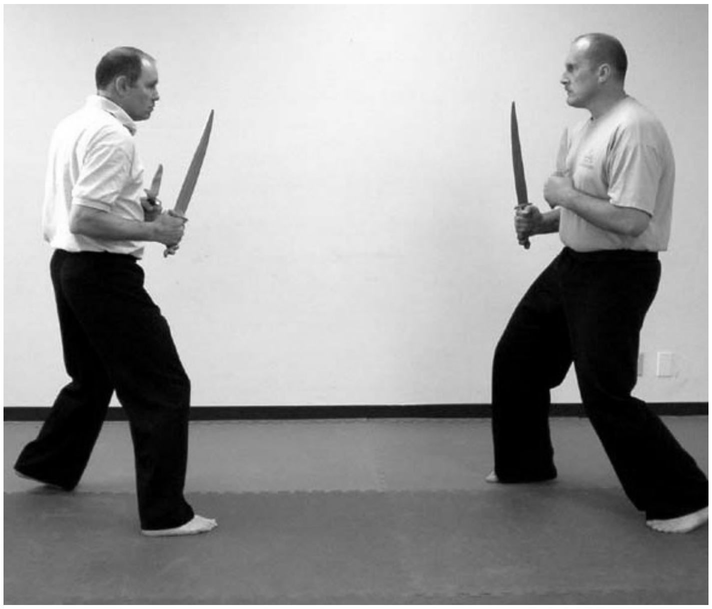


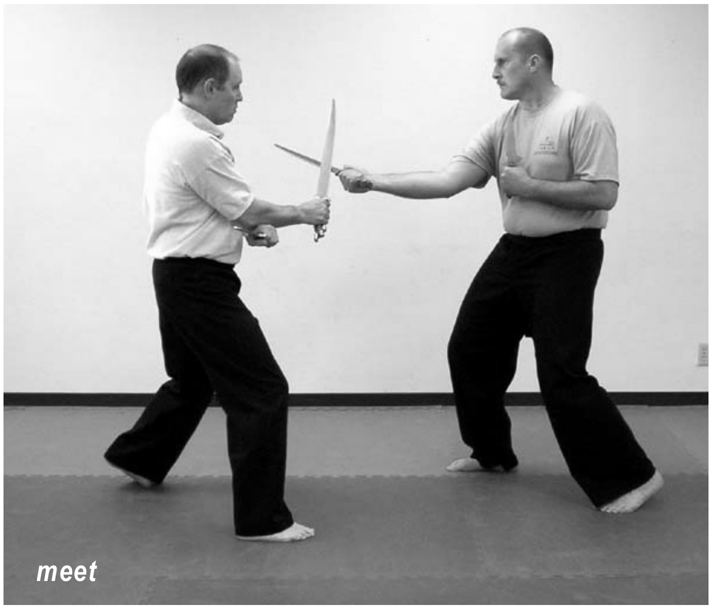
Dan's backhand abanico against the #3 cut



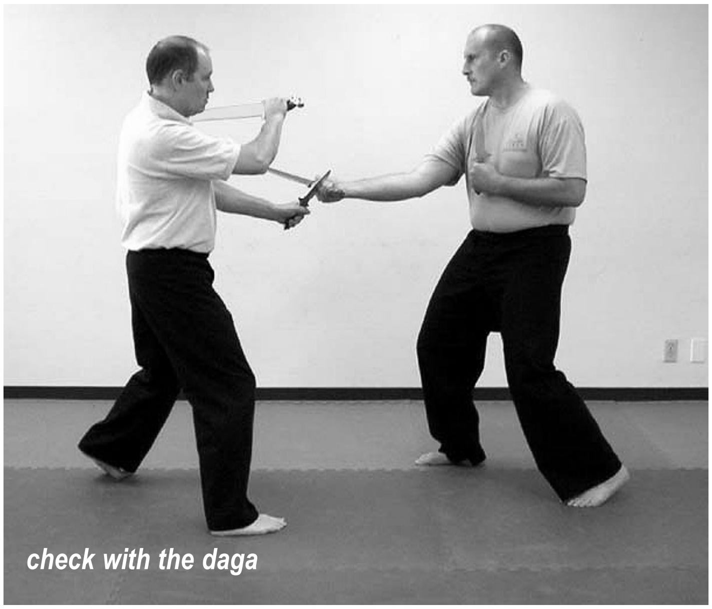
the backhand abanico against cut #4

The Double Zero action can be used as a meet and counter to a mid level attack. Shown below is against cut #3.

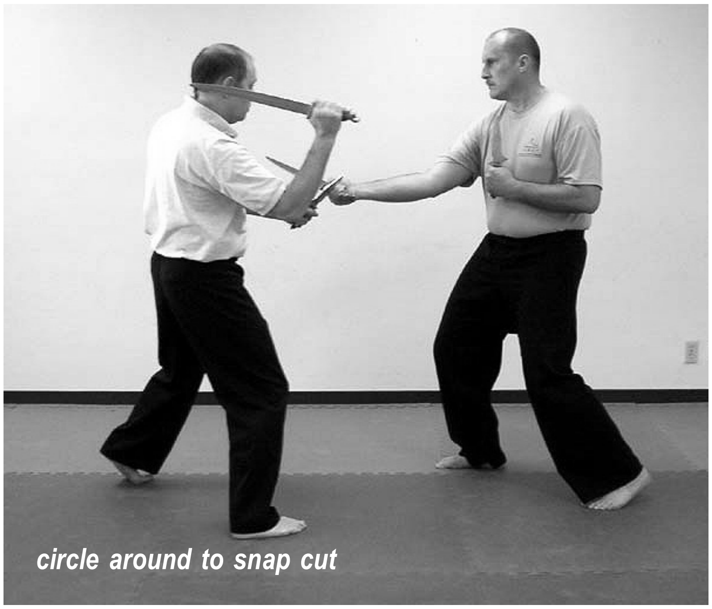




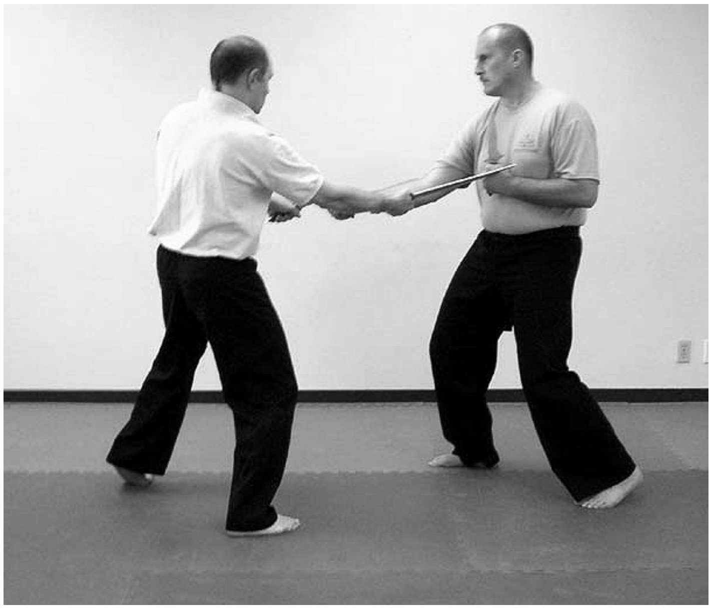
meet

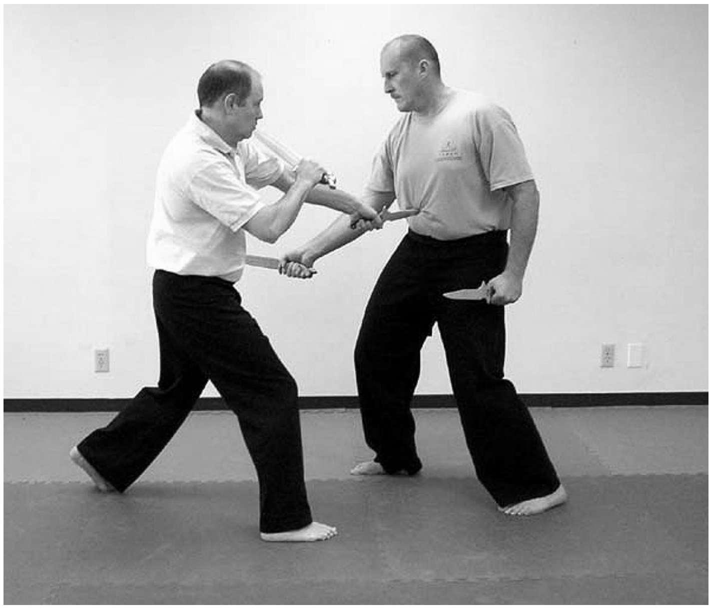


check with the daga

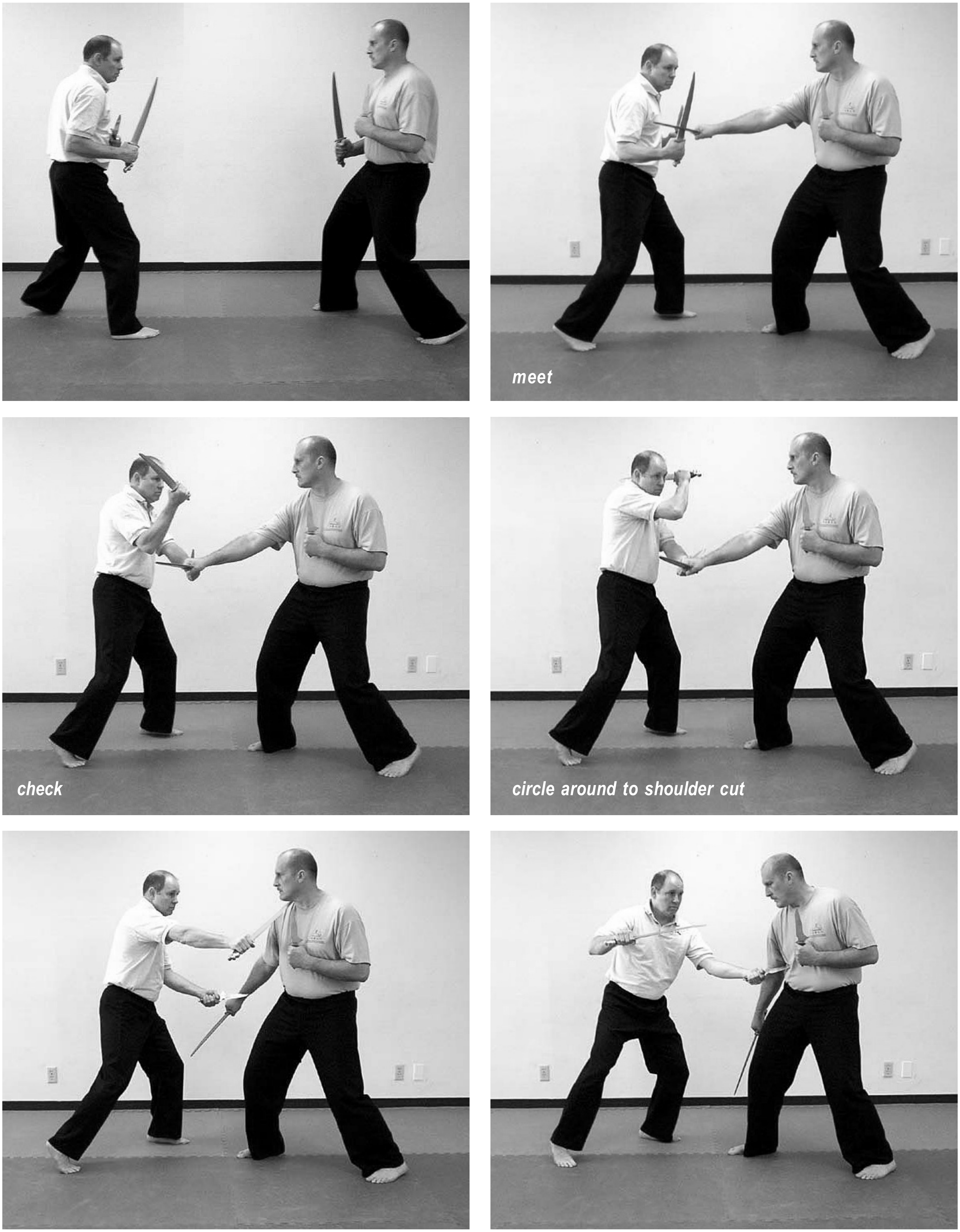


circle around to snap cut



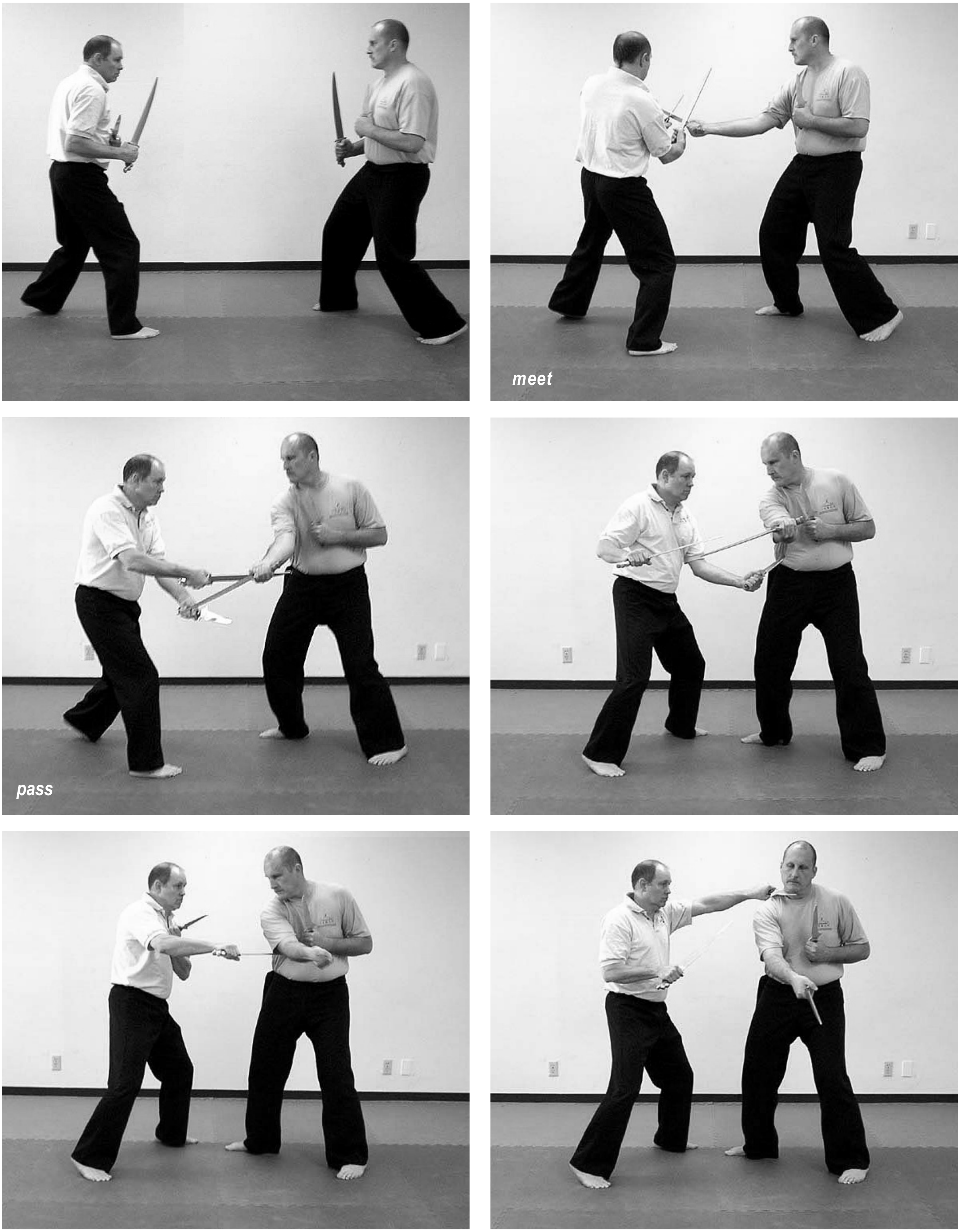


The Double Zero defense and counter against cut #4.

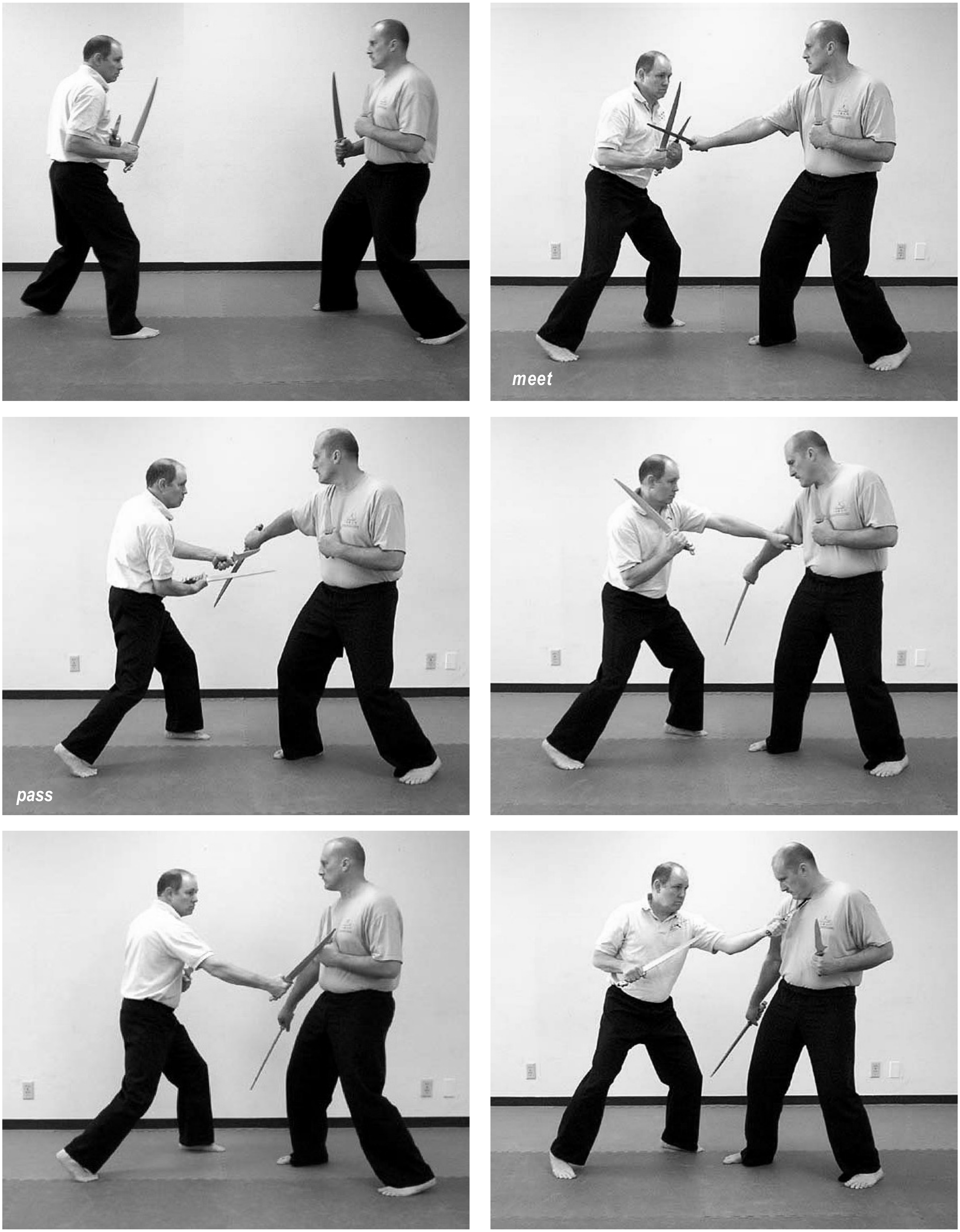


meet
check
circle around to shoulder cut

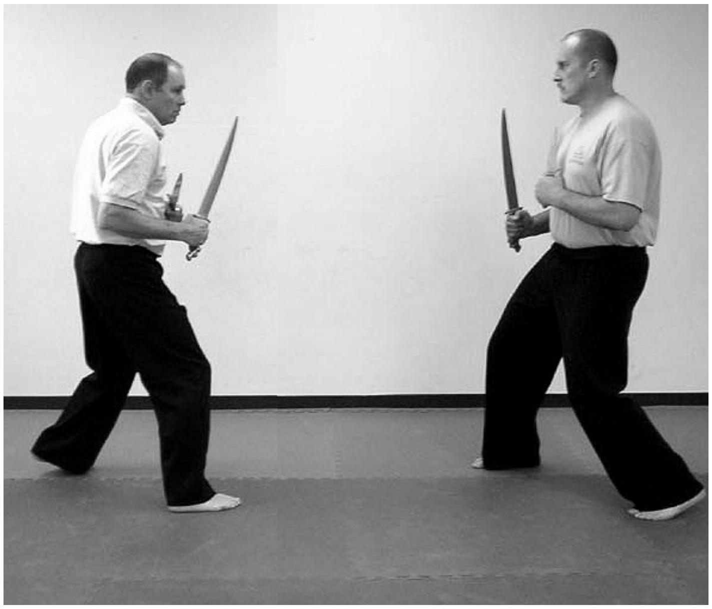
Palis-Palis (two handed) against cut #3.

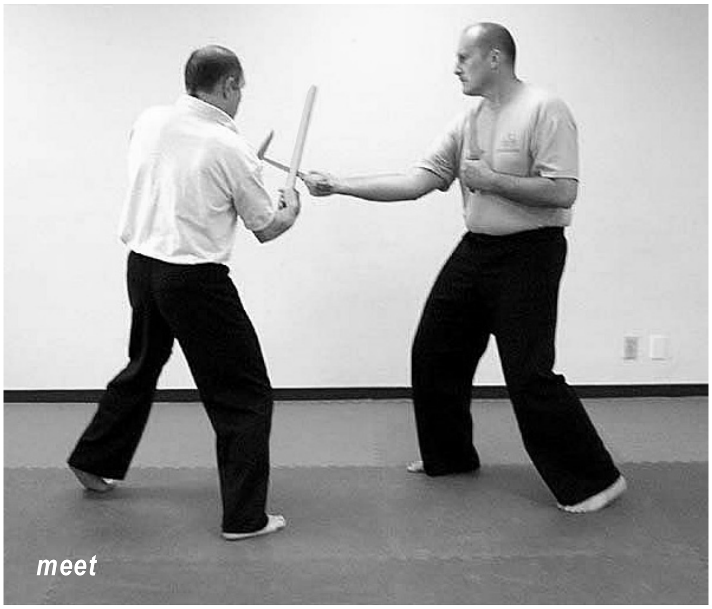


Palis-Palis (two handed) against cut #4.

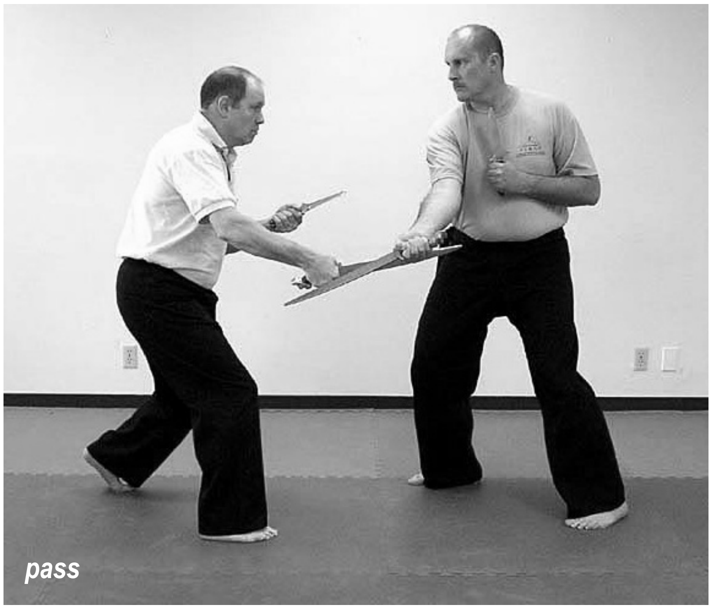


Palis-Palis (single handed) against cut #3.

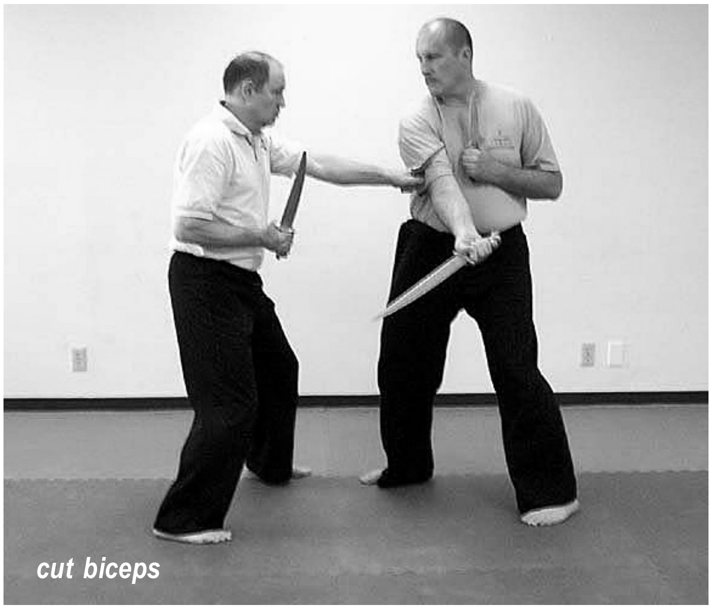




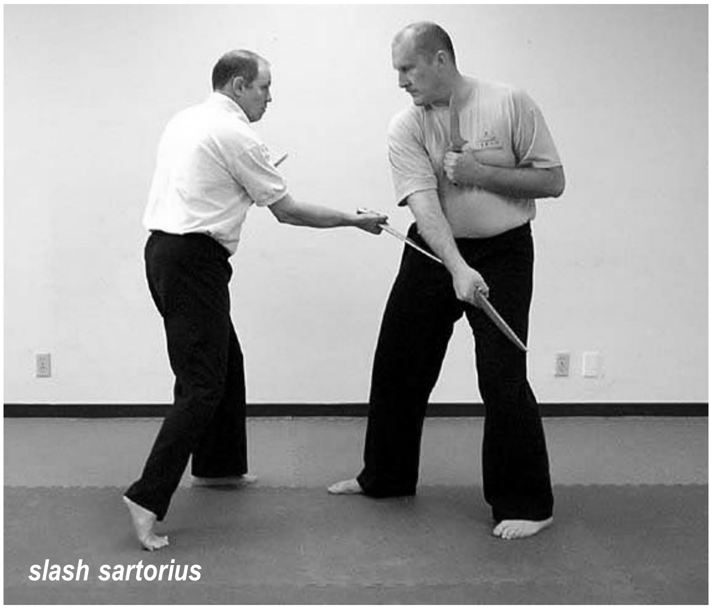
meet



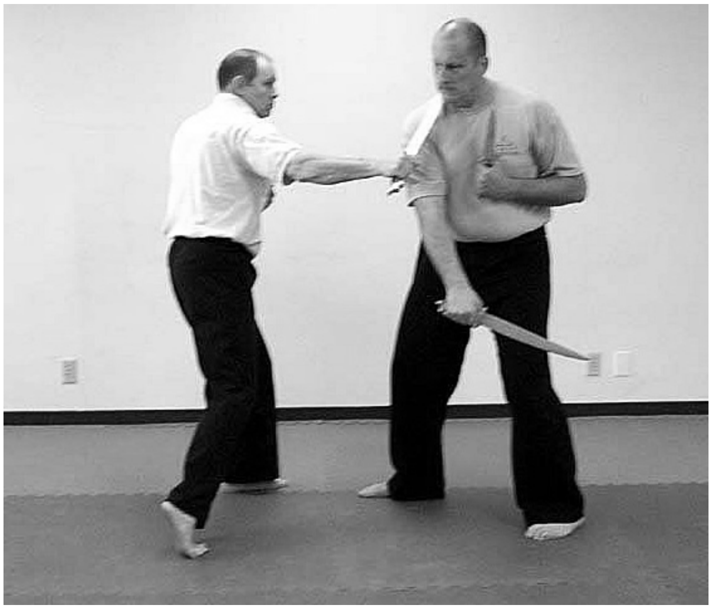
pass



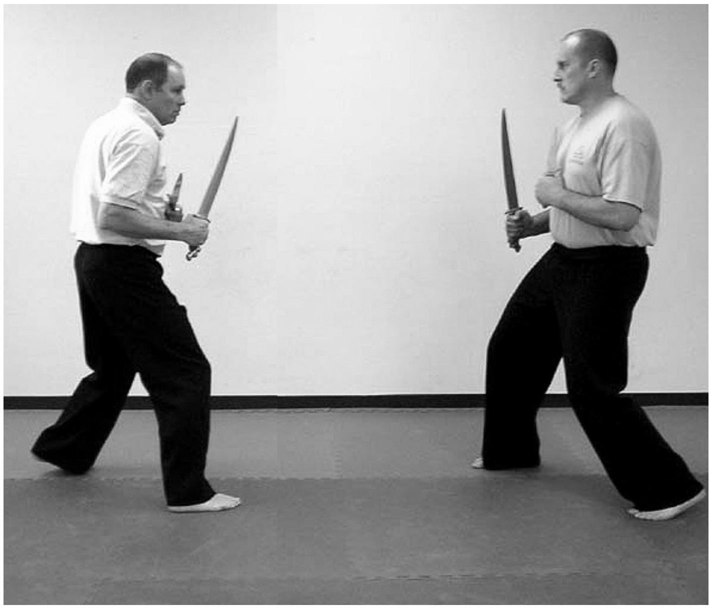
cut biceps

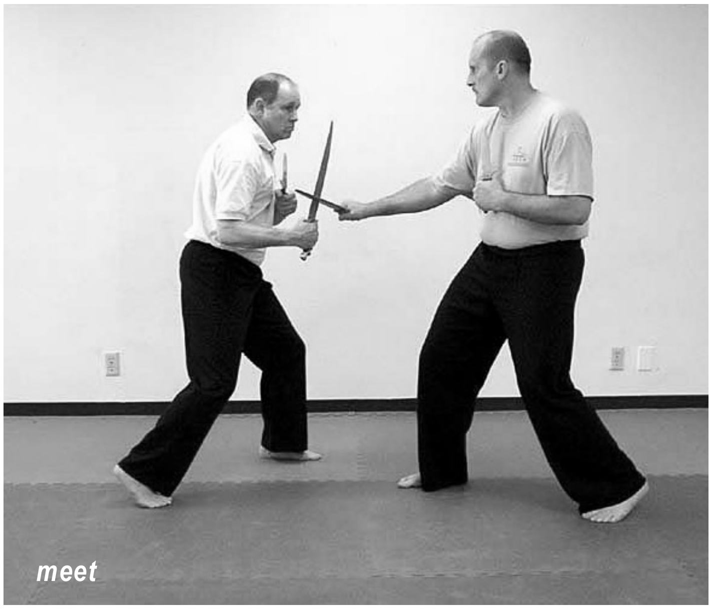


slash sartorius

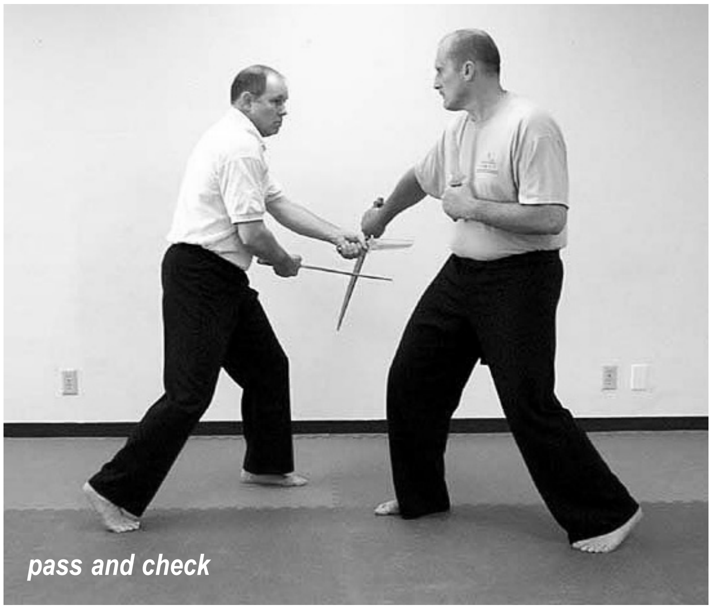


Palis-Palis (single handed) against cut #4.

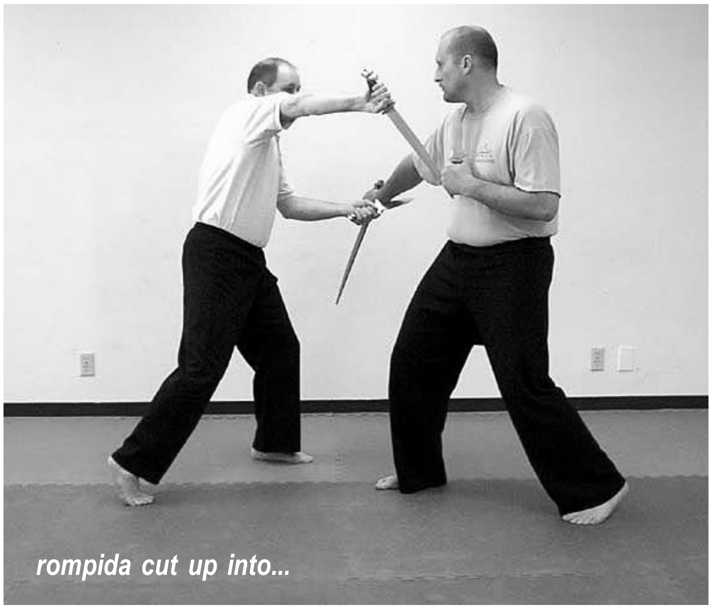




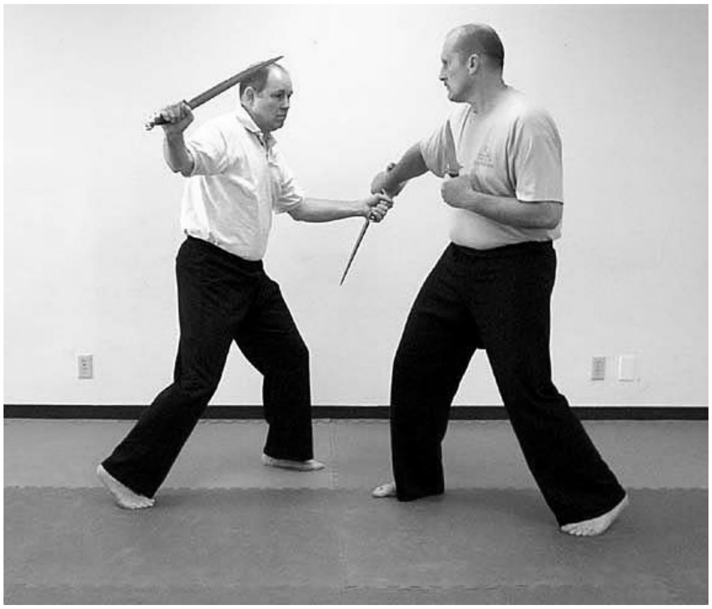
meet

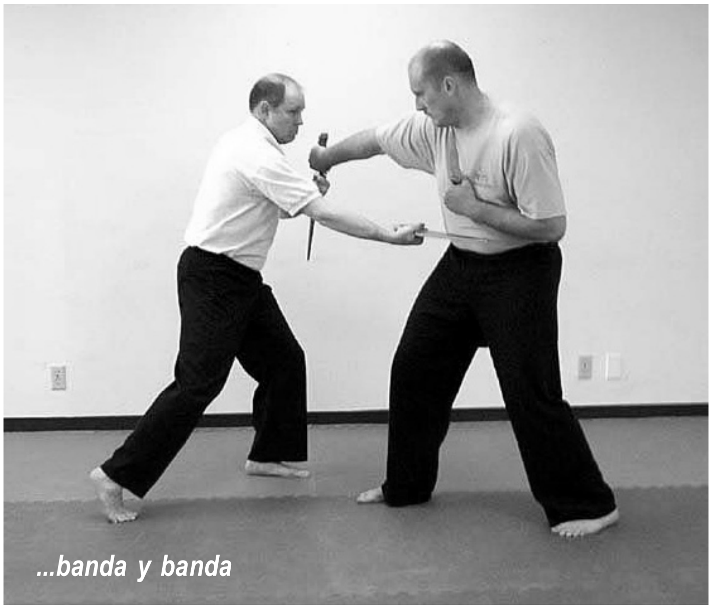


pass and check



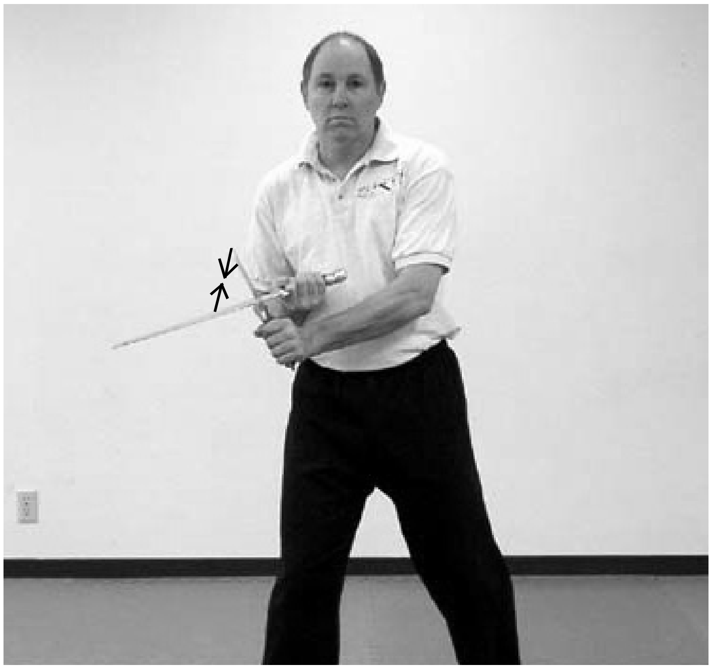
rompida cut up into...

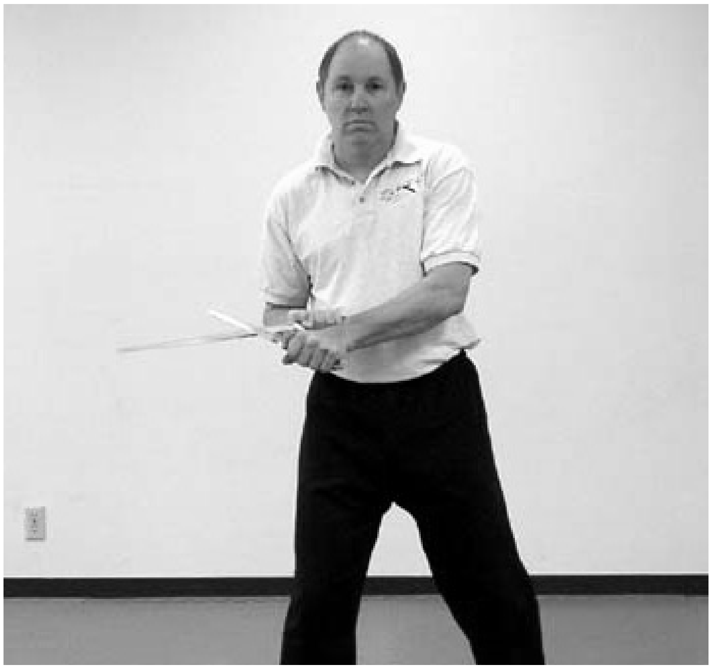


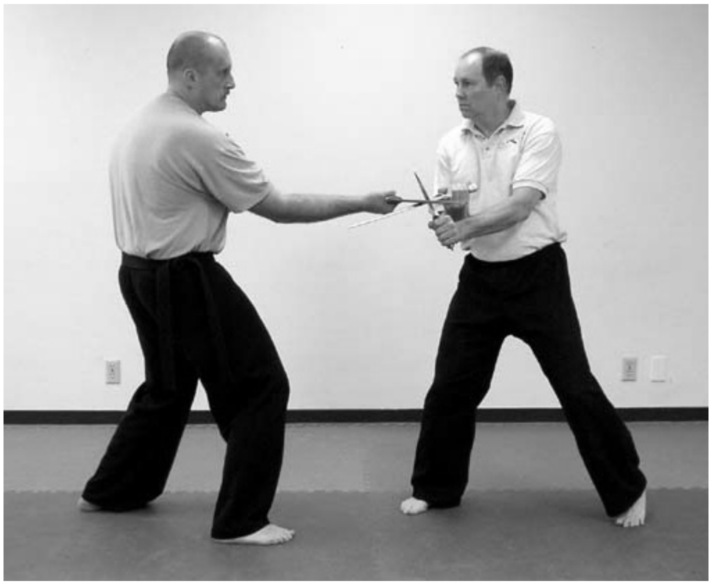


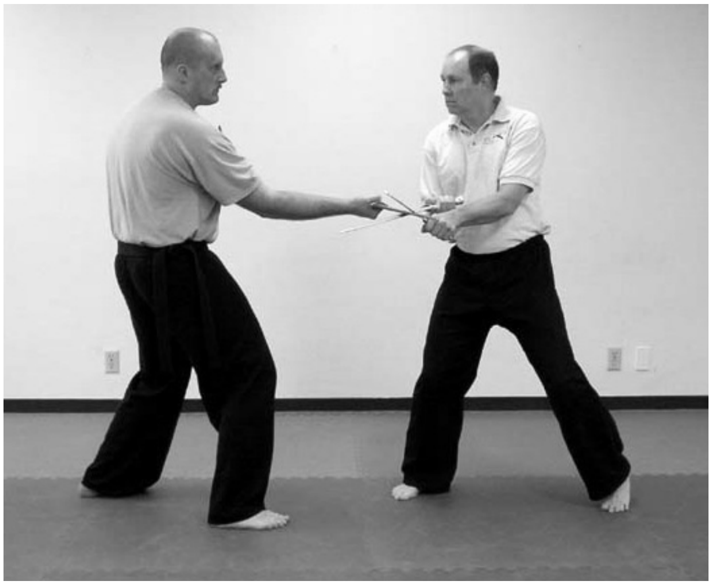
...banda y banda

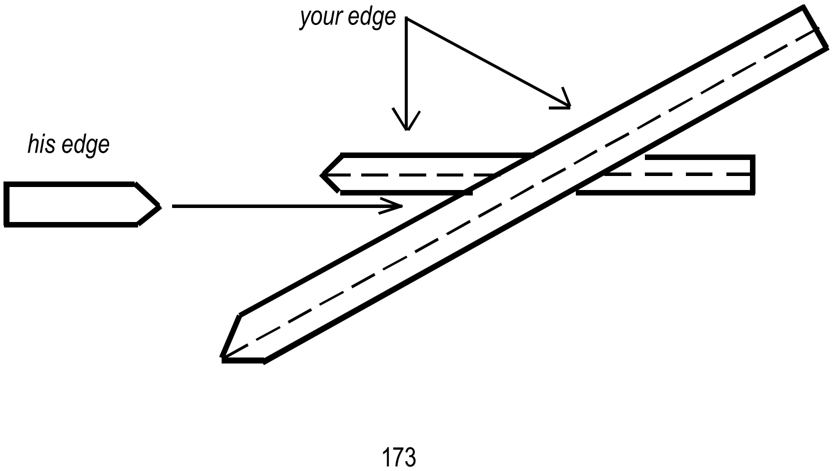
When applying Crossada, blade against blade, the dynamics of the action changes dramatically from using an impact weapon. Since a bladed weapon isn't designed to hammer for its effectiveness (it is a drawing action across its target that produces the cut), the power factor in the strike isn't as much a factor. I'll use the two blades to *sandwich his incoming blade* and then use the dagger to pass his long blade to the other side. When position both your blades to meet his edge with your flat, the cross provides an excellent wedge for his blade to fall into.



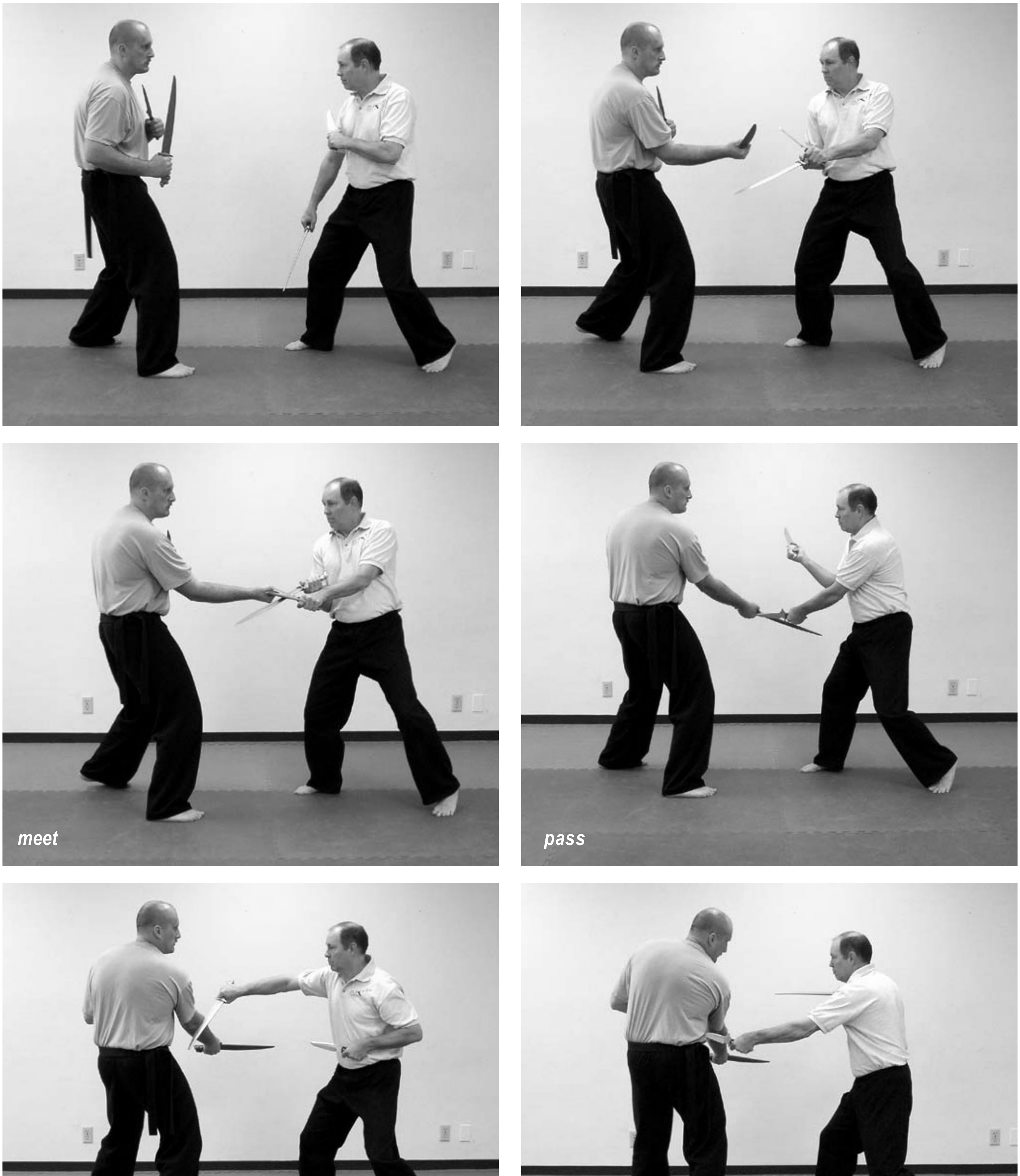




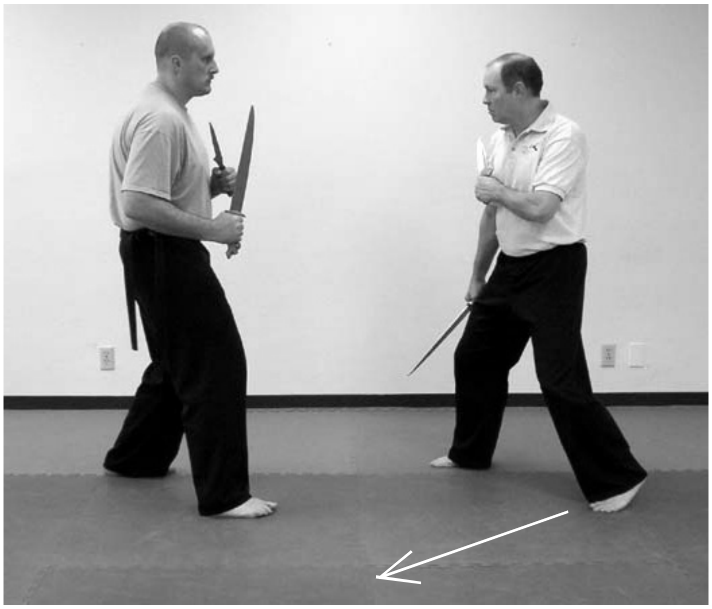


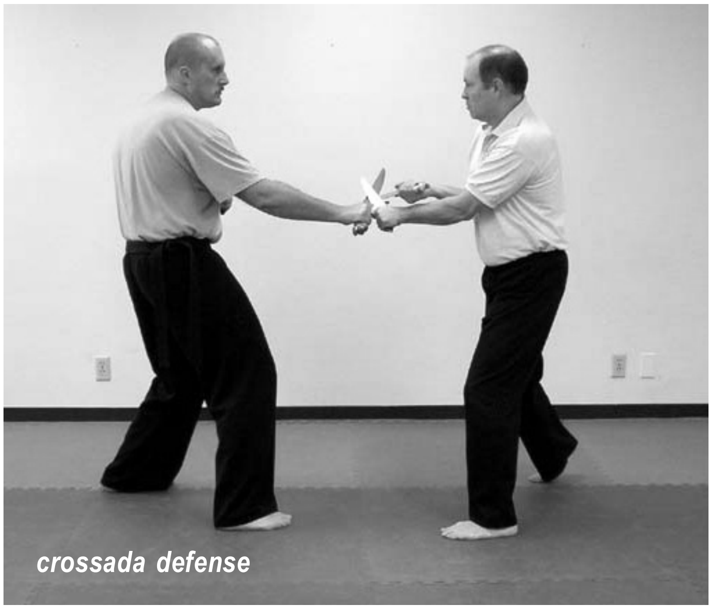


Crossada defense against cut #3.

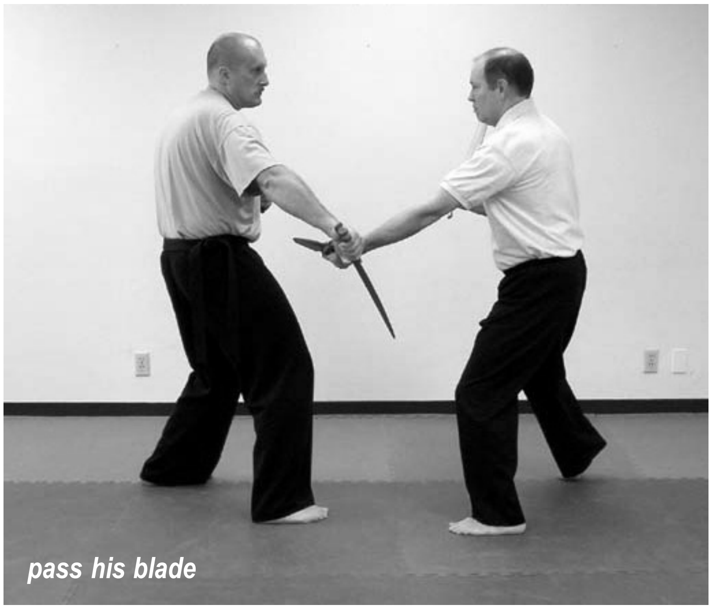


Crossada defense against cut #4.

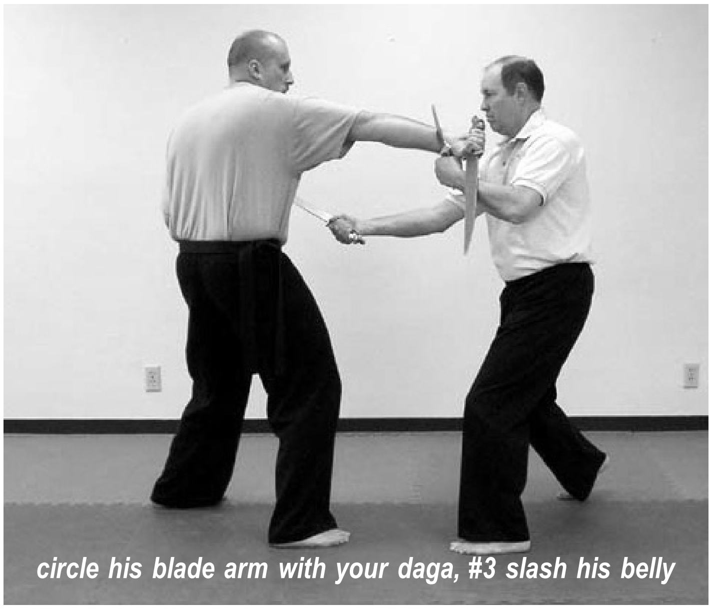




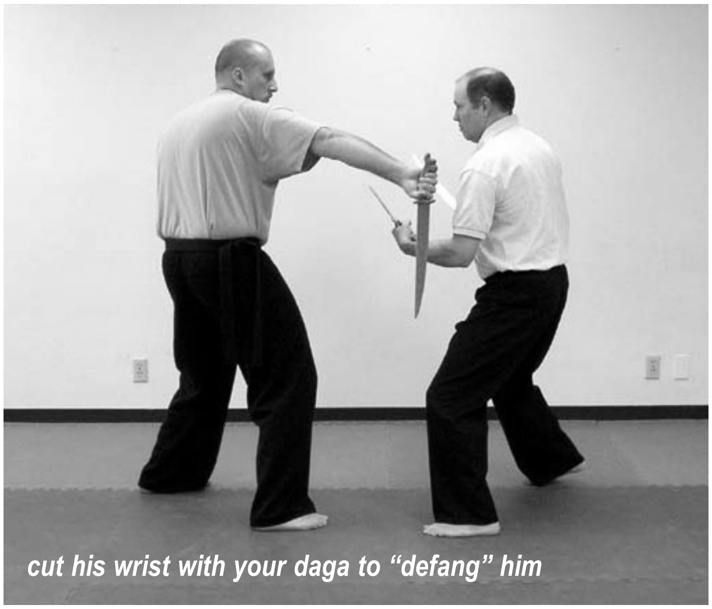
crossada defense



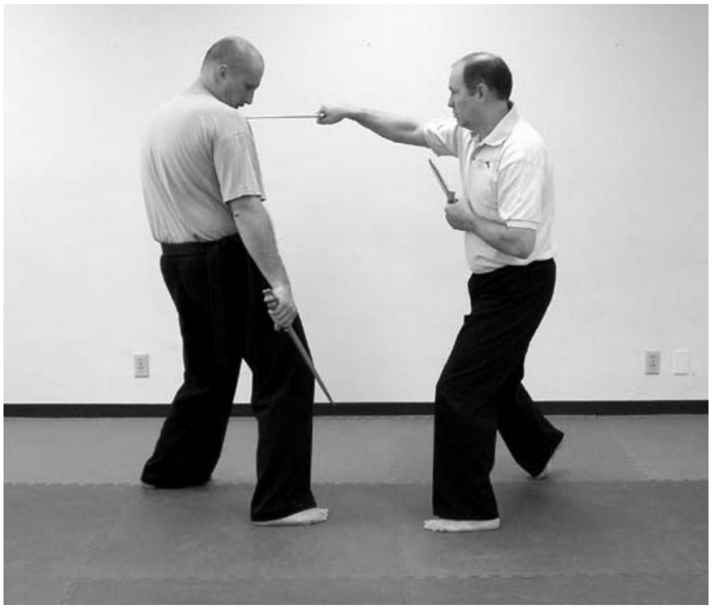
pass his blade



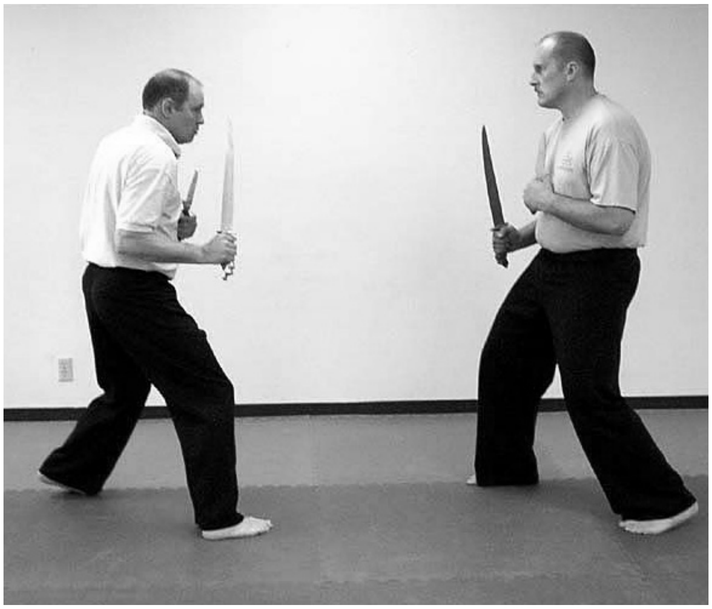
circle his blade arm with your daga, #3 slash his belly

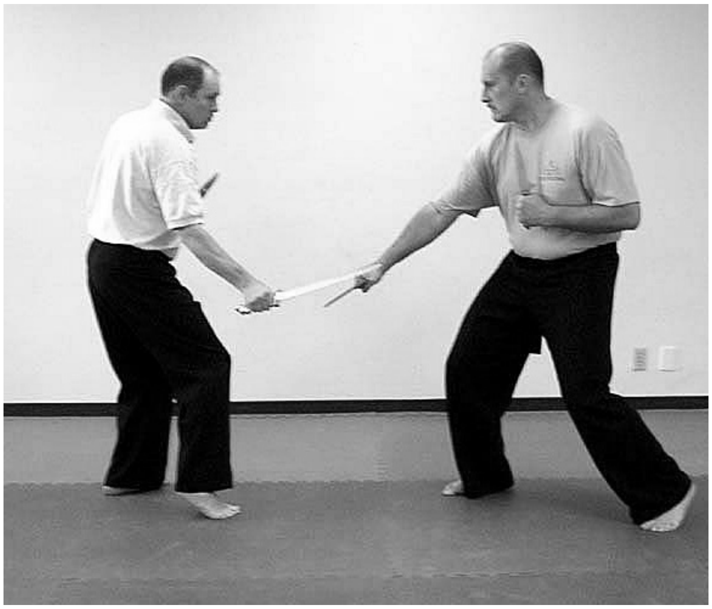


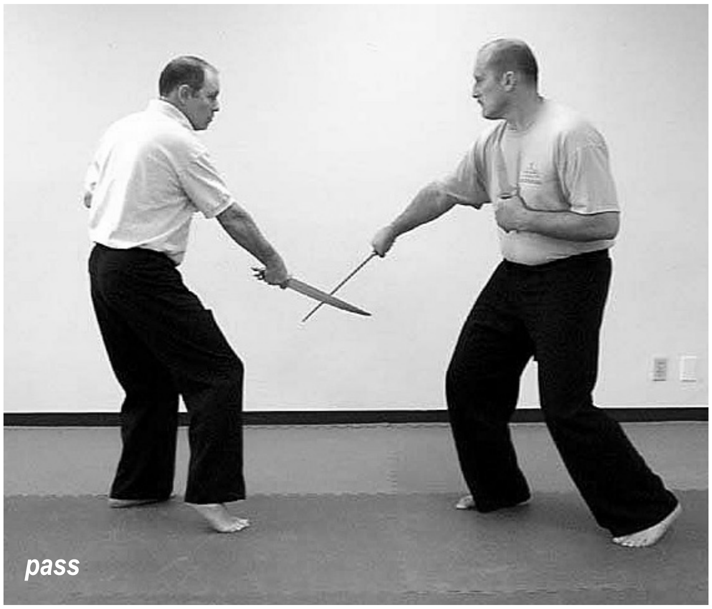
cut his wrist with your daga to “defang” him

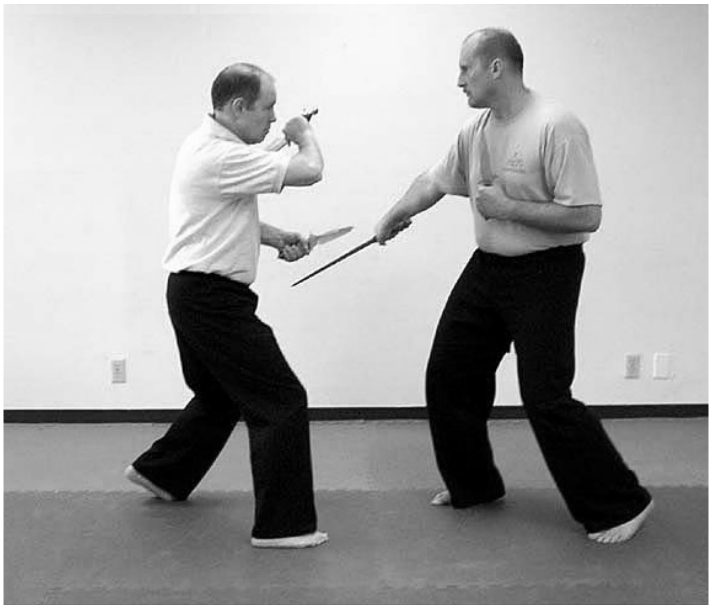


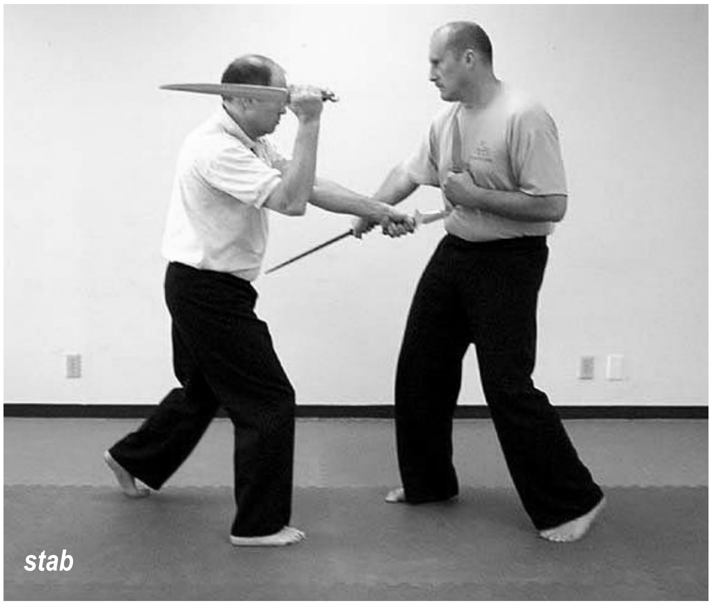
Defense against low level attacks - Passing against a #8 cut.

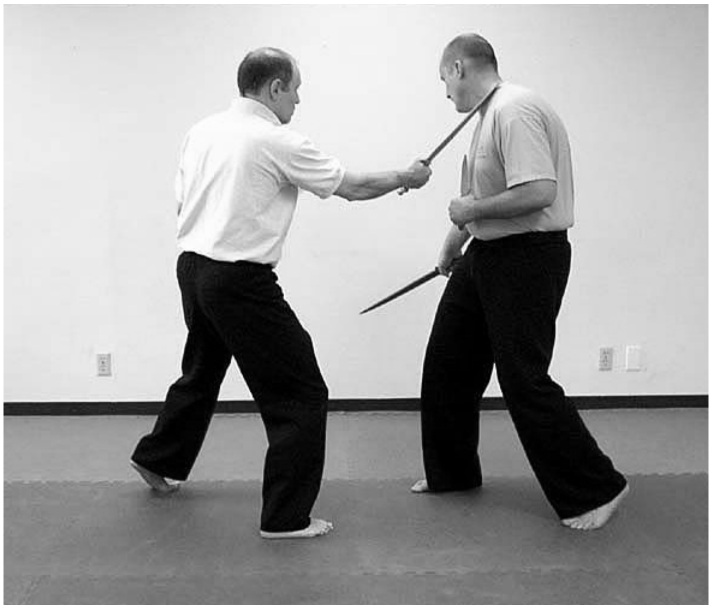




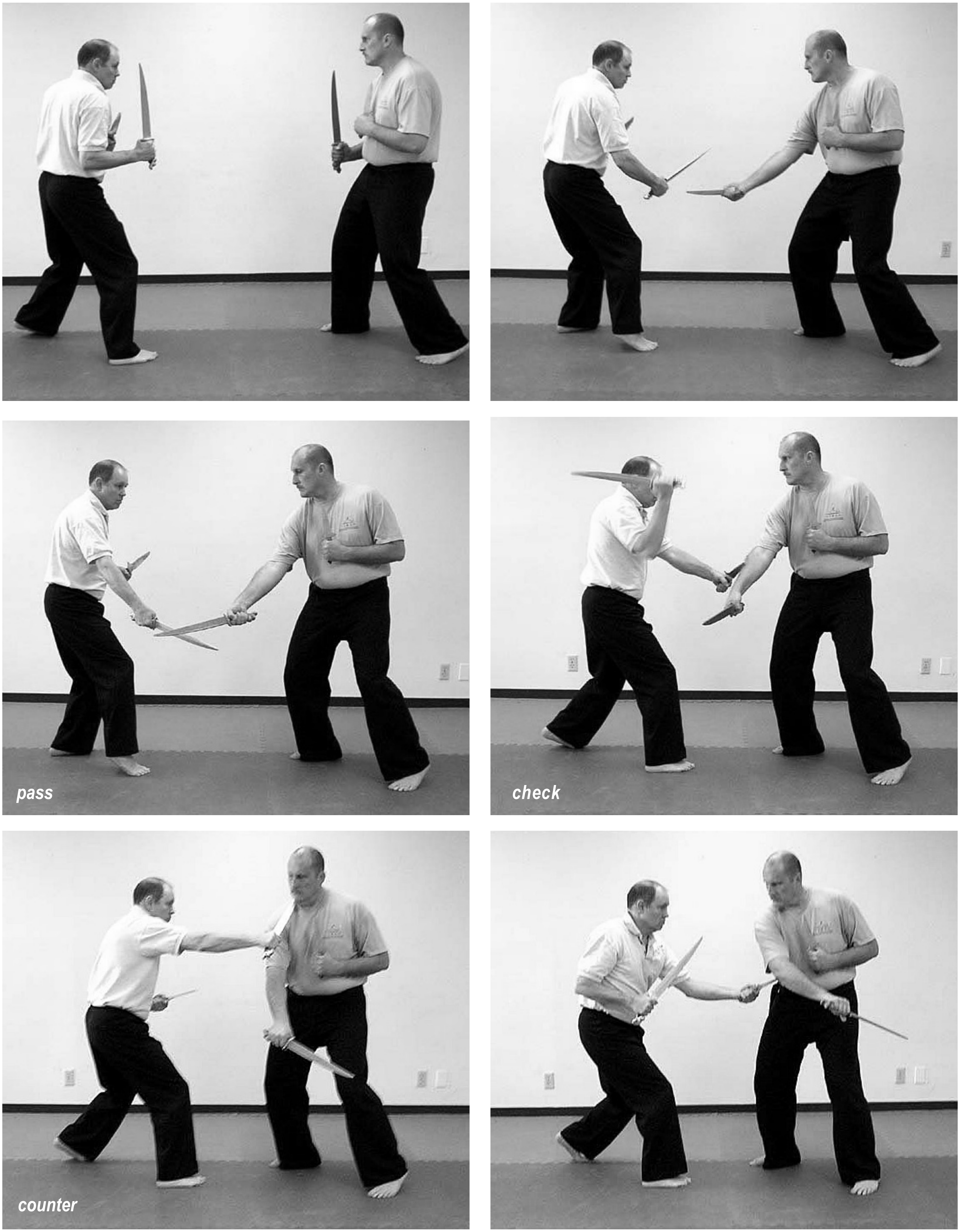






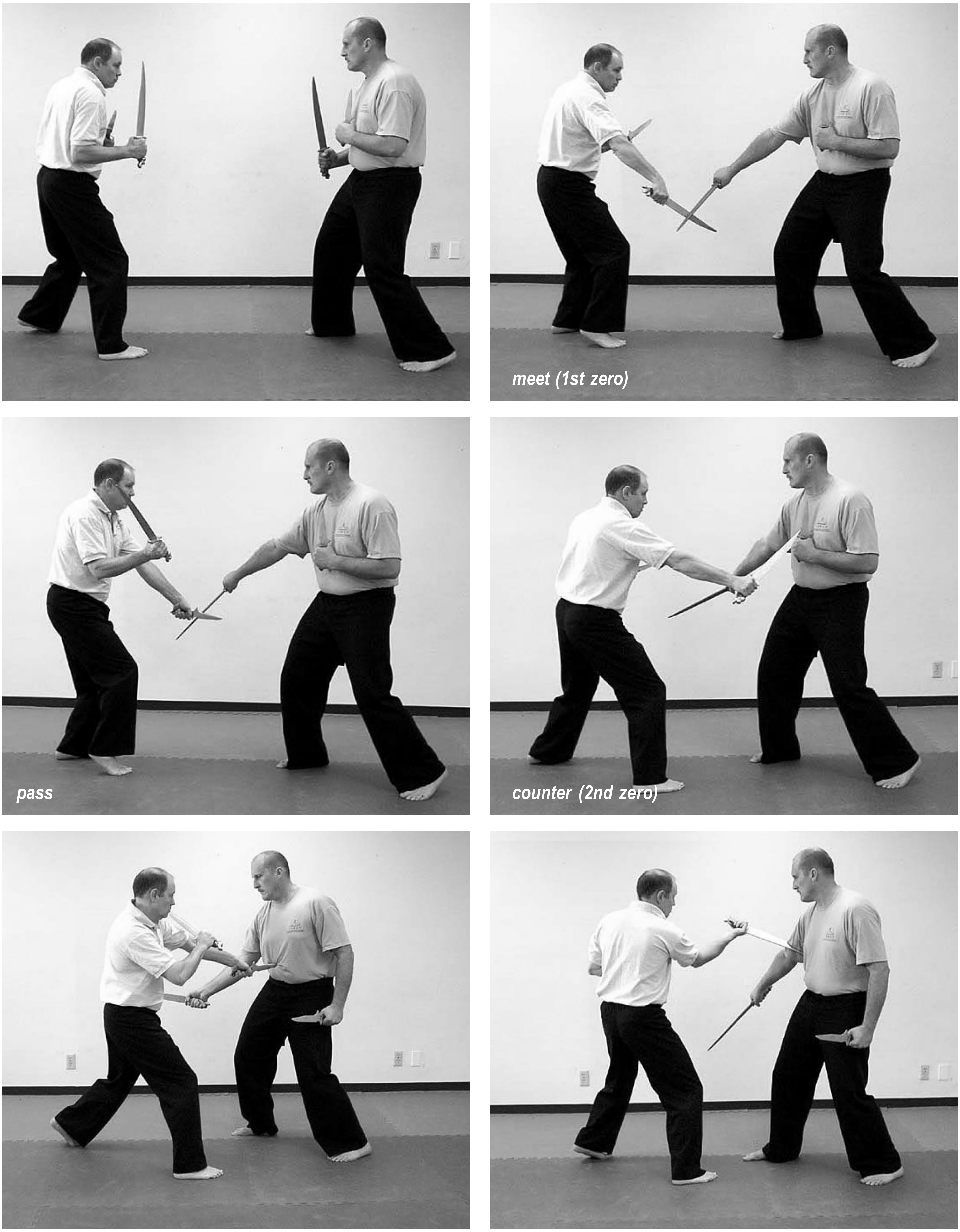


Passing defense against a #9 cut.



pass
check
counter

Double Zero used as a meet and follow against a #8 cut.

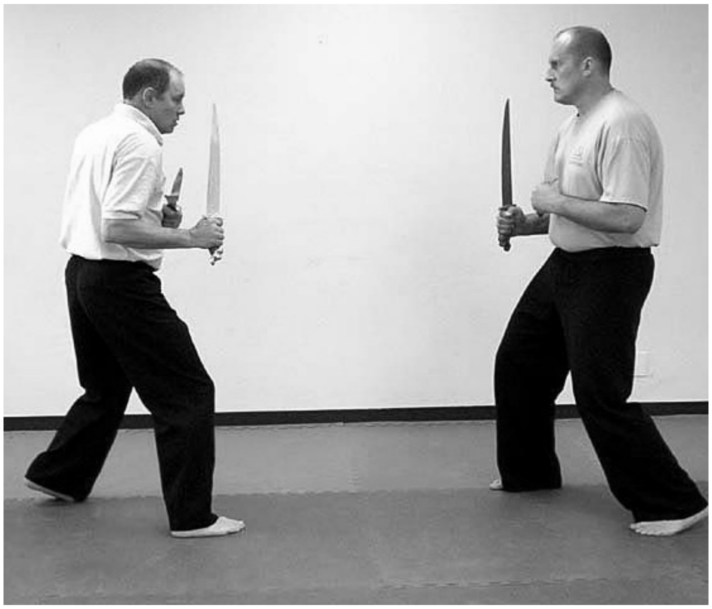


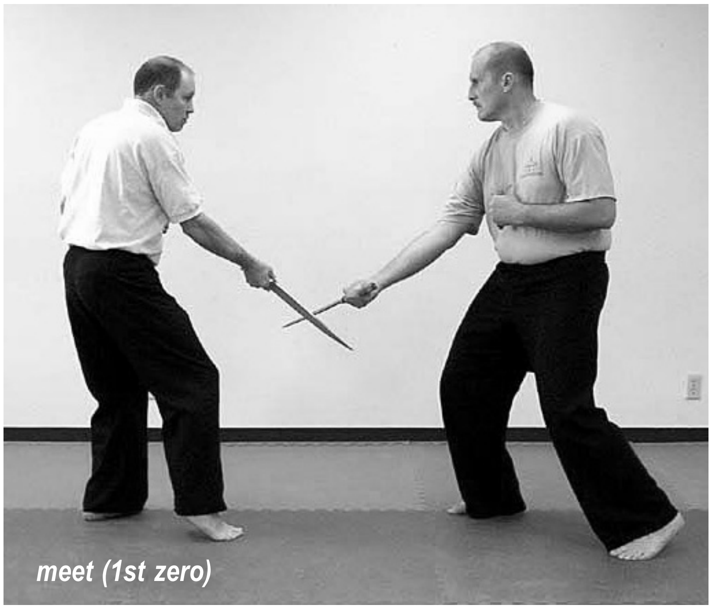
meet (1st zero)

pass

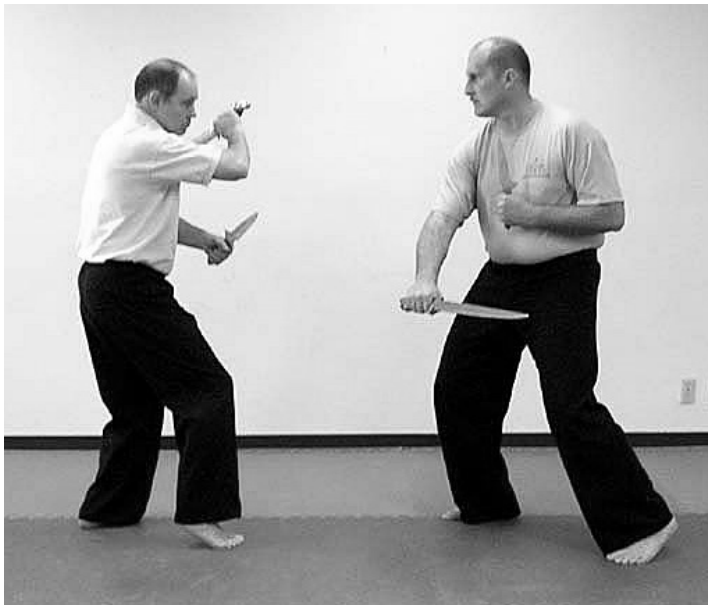
counter (2nd zero)

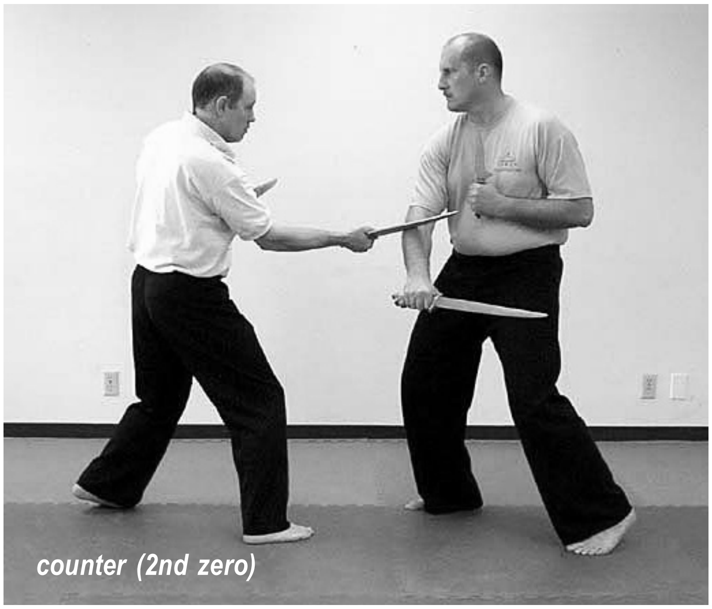
Double Zero meet and follow against a #9 cut.



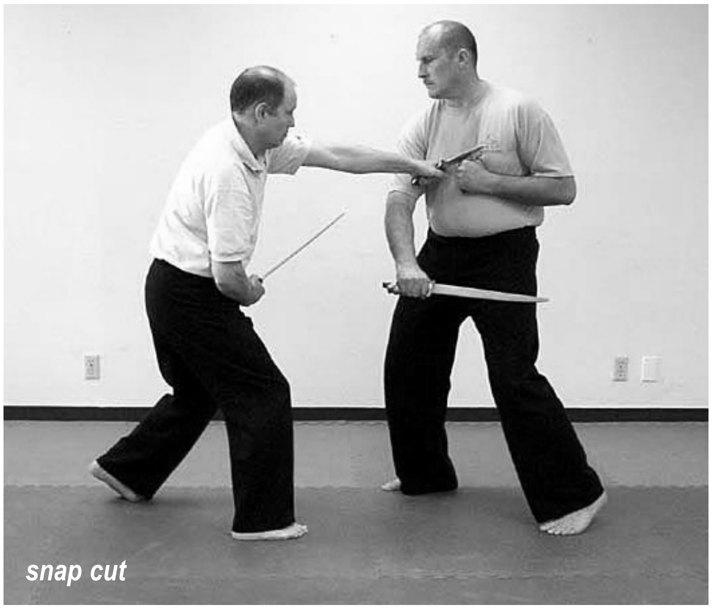


meet (1st zero)

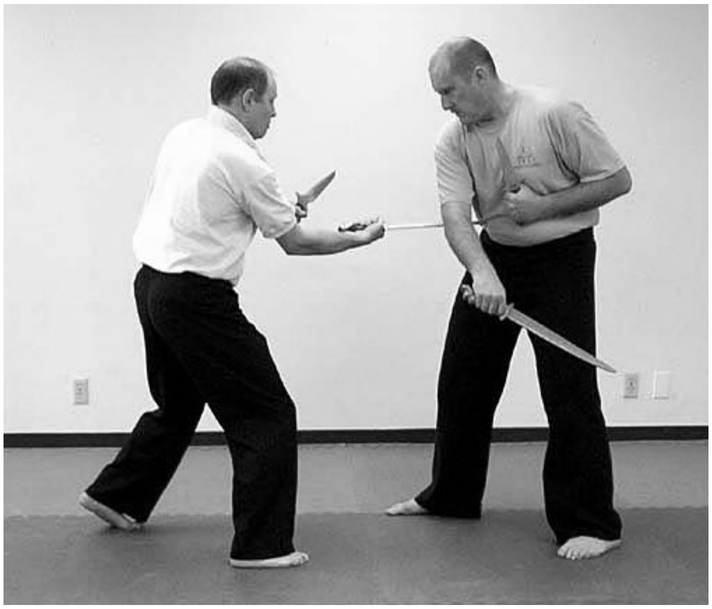




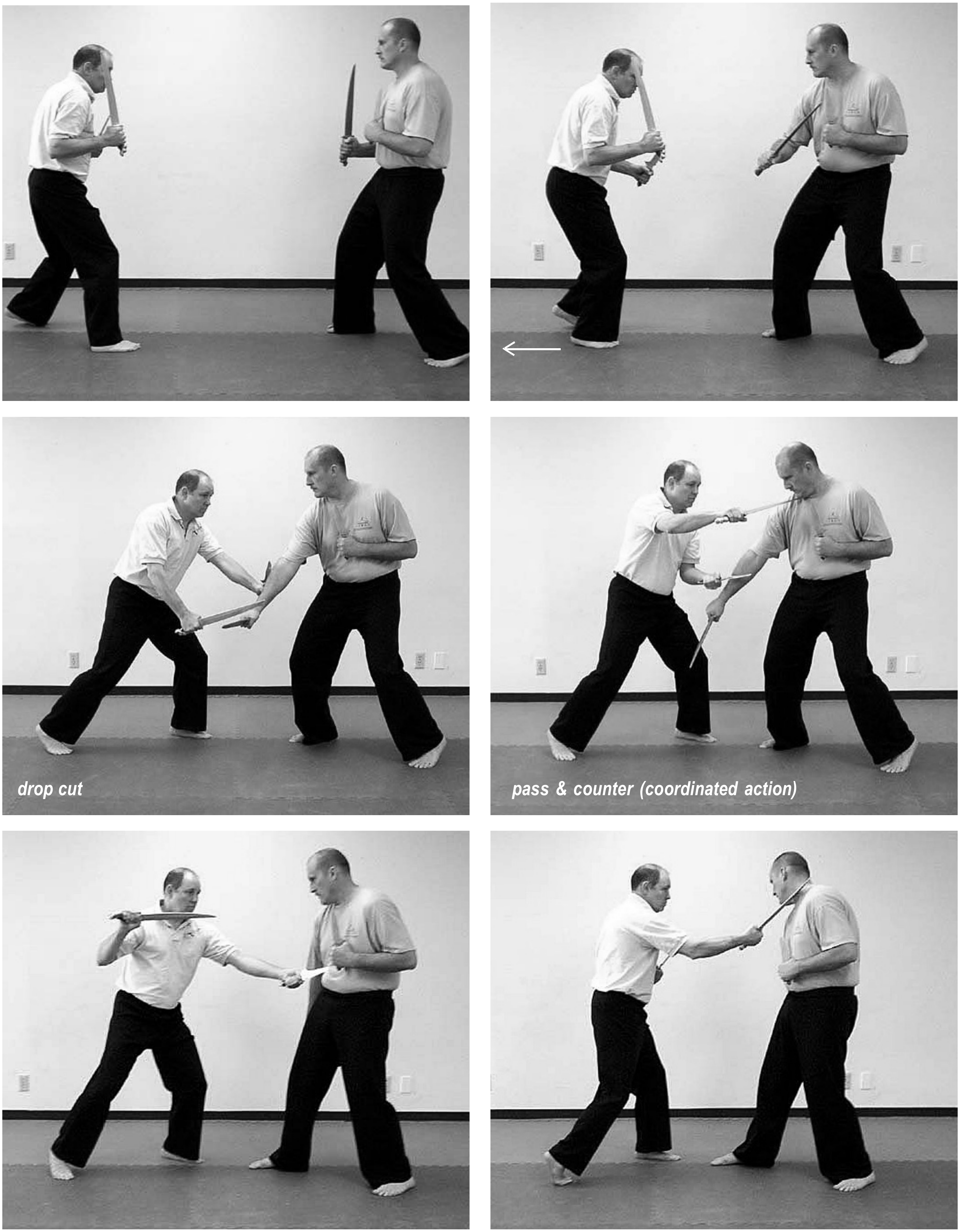
counter (2nd zero)



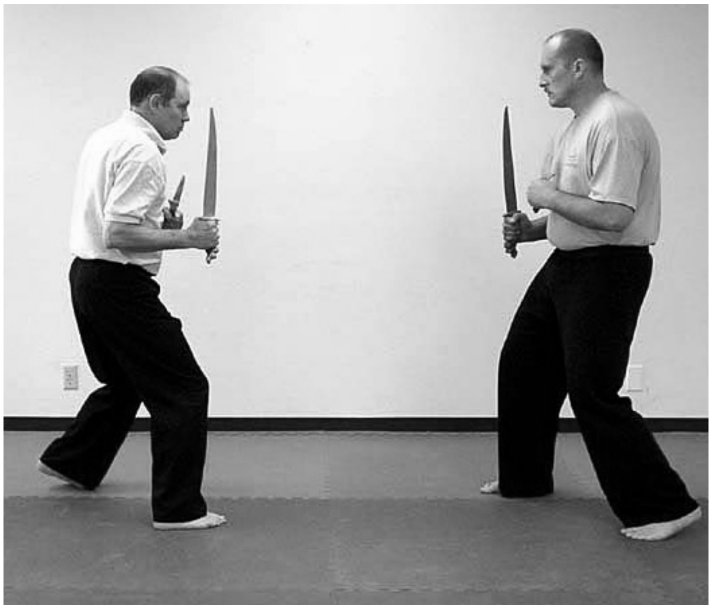
snap cut

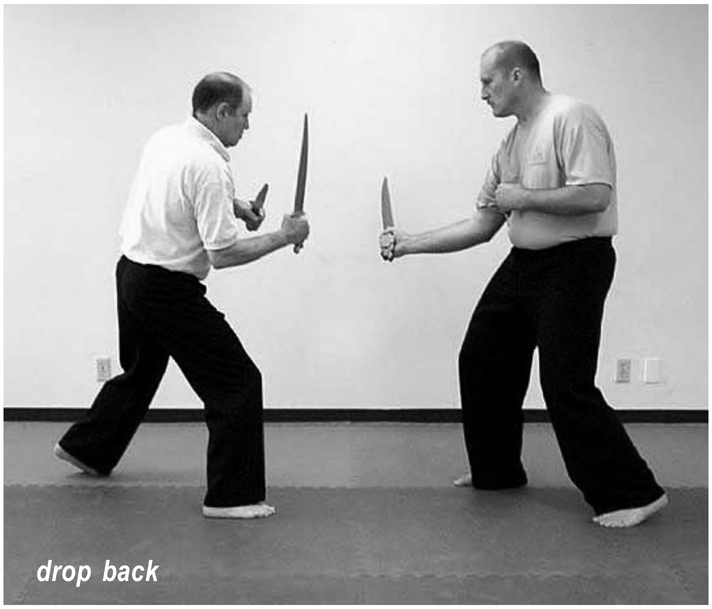


Drop cut against a #8 cut.

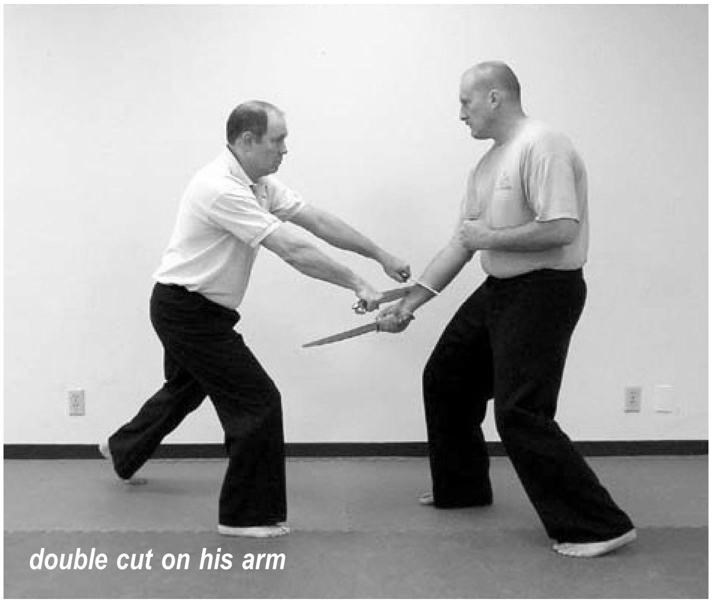

drop cut
pass & counter (coordinated action)

Low line Banda y Banda against a #9 cut.

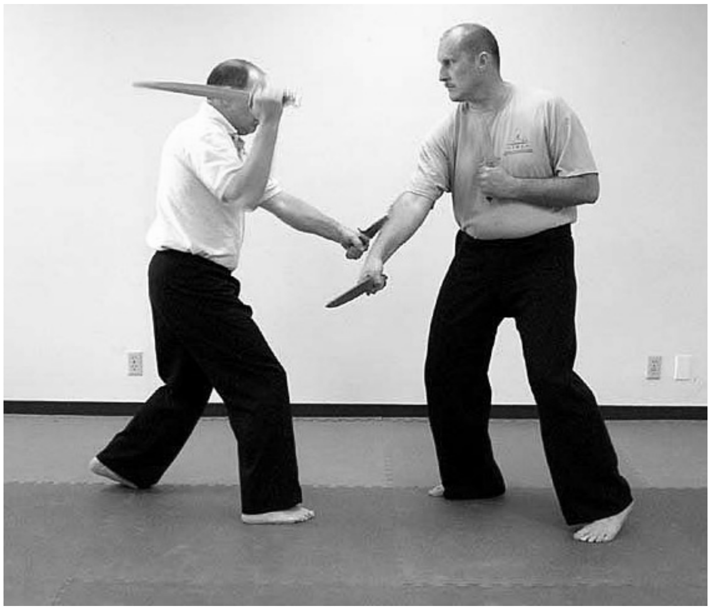


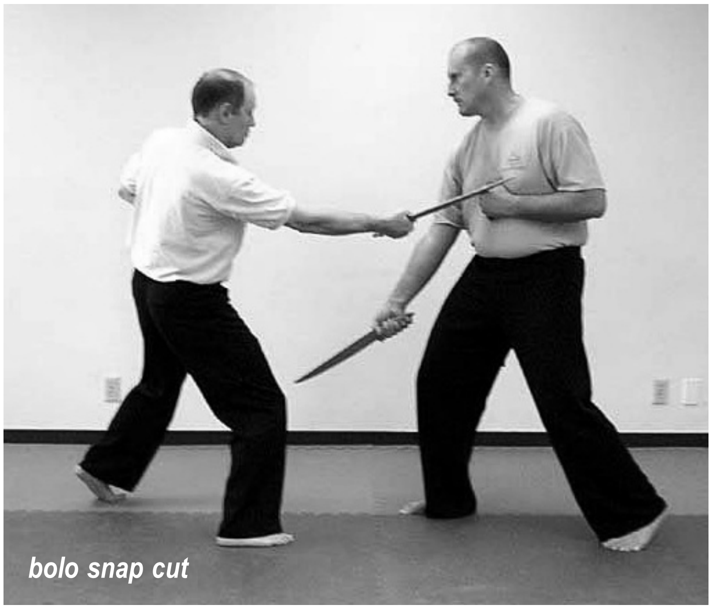


drop back

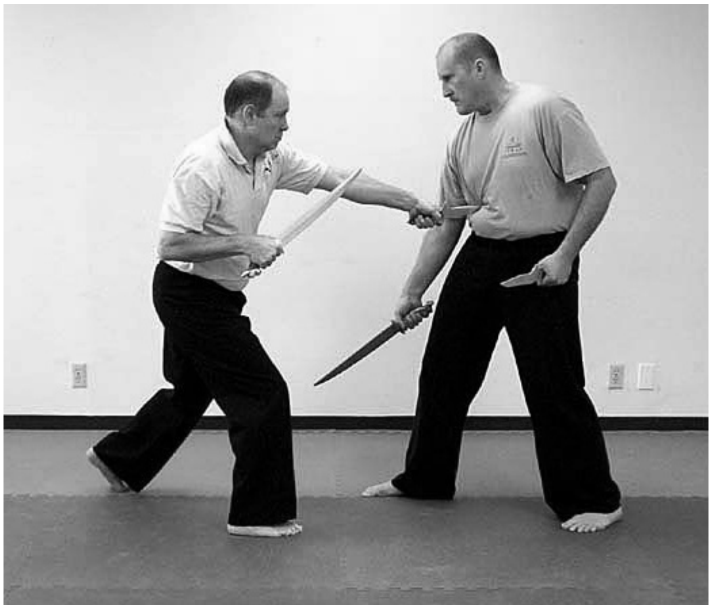


double cut on his arm





bolo snap cut



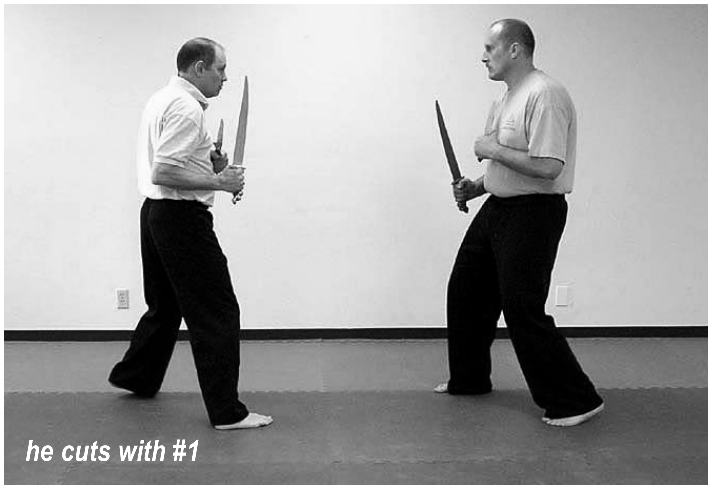
Flow Drills

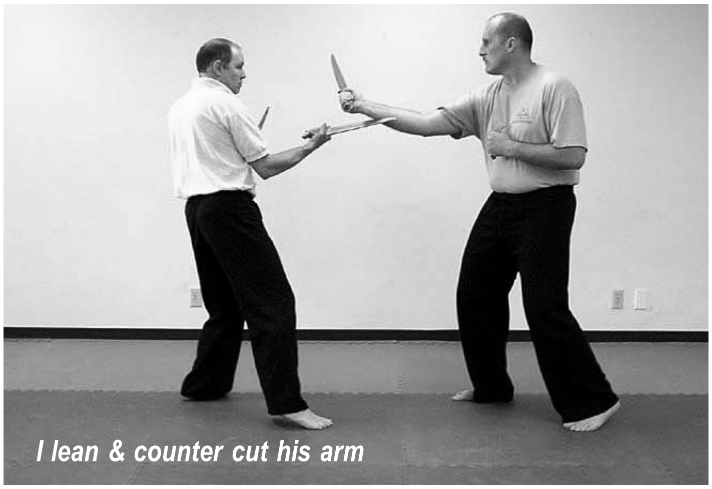
For me, the essence of any Filipino Martial Art is the concept of *the Flow*. Very simply stated, the flow is uninterrupted motion. Applications of the Flow can be in attack, defense, shifting from attack to defense, as well as shifting from defense to counter attack. There are a number of Flow drills that I teach for both cane and blade work in my school. The accompanying DVD will show:

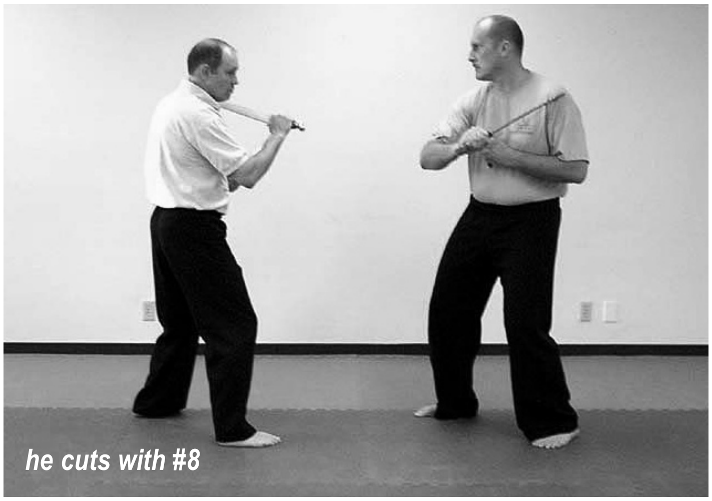
1. the basic flow drill
2. give and take
3. stationary give and take
4. three second repetitions
5. six-count drill
6. largo flow
7. largo flow expanded
8. continuous defensive bolo flow
9. continuous defensive espada y daga flow

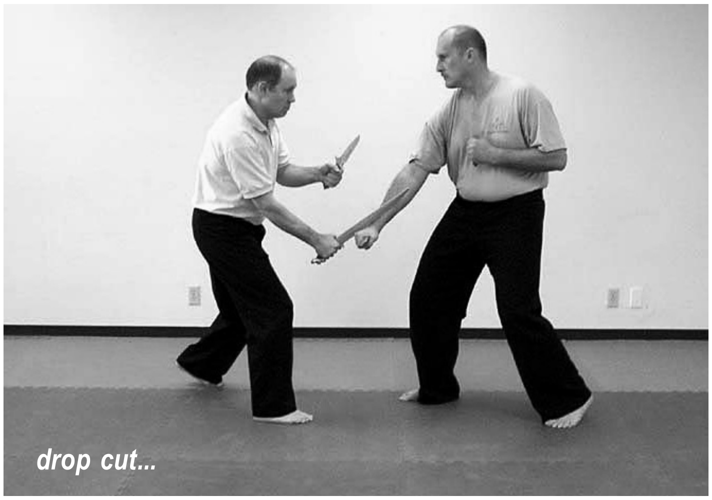
What is shown in the following pages are the continuous defensive bolo flow drill, the continuous espada y daga flow drill, six-count drill (both baston y daga and espada y daga).

The *continuous defensive bolo flow drill* consists of your partner feeding you a series of cuts and you defend by parrying or counter cutting. This teaches edge orientation and use of the daga for redirecting his bolo.

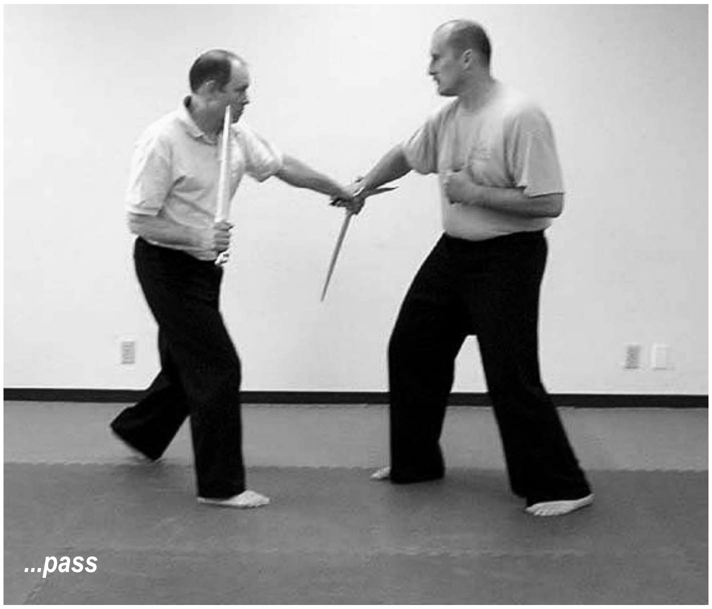

he cuts with #1


I lean & counter cut his arm

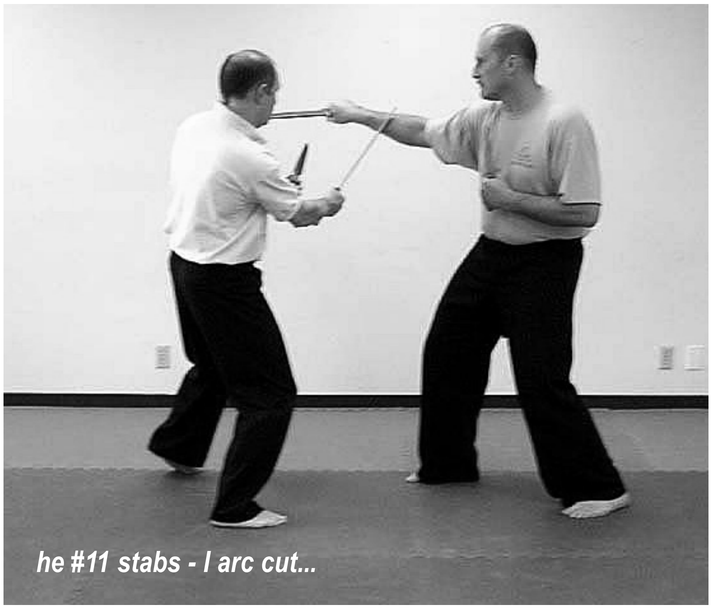

he cuts with #8


drop cut...

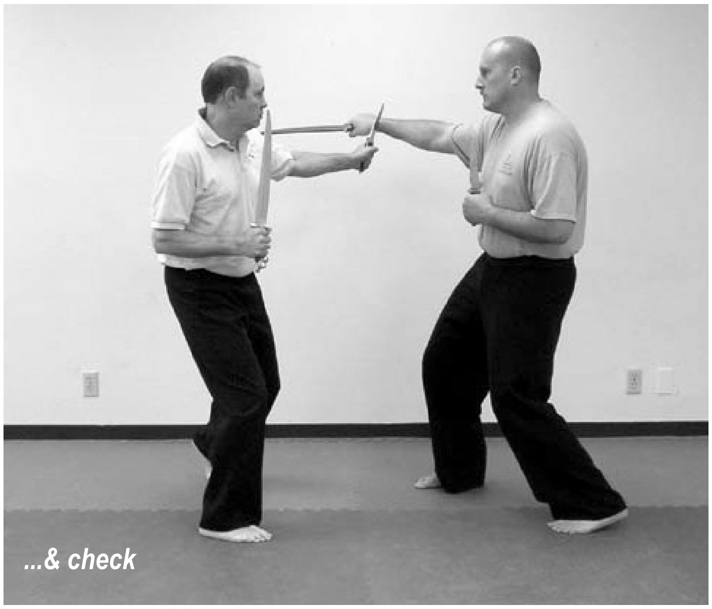
Continuous defensive bolo flow drill continued.



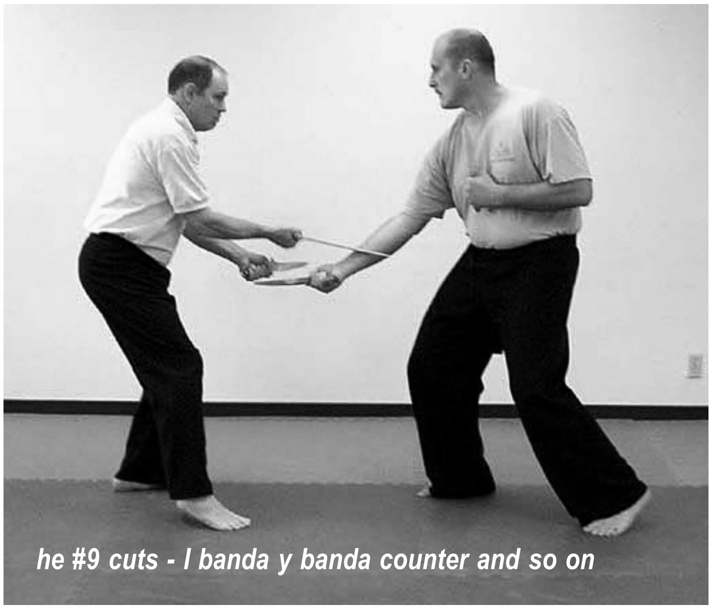
...pass



he #11 stabs - I arc cut...



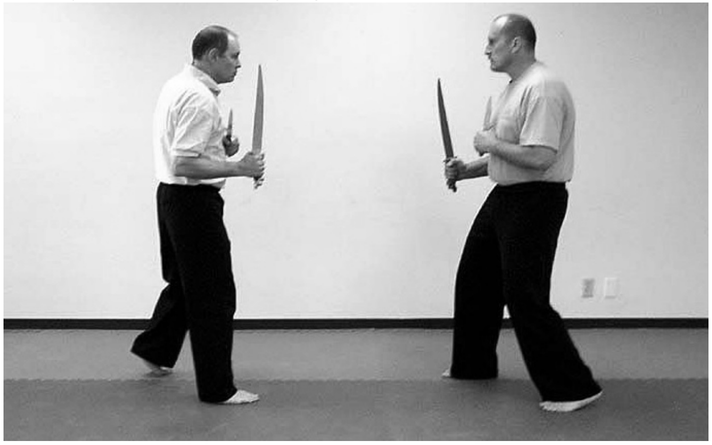
...& check

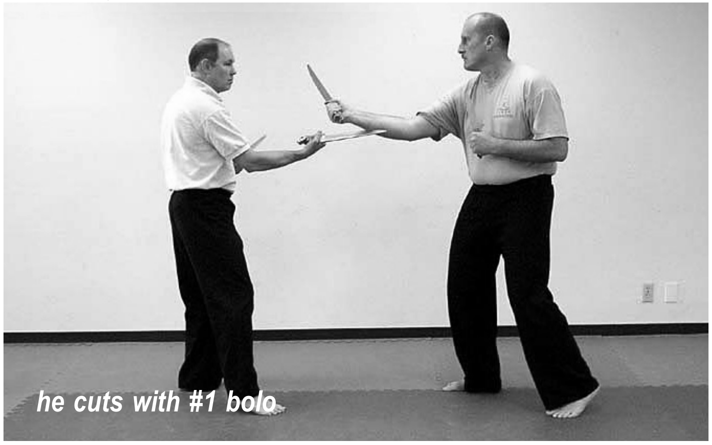


he #9 cuts - I banda y banda counter and so on

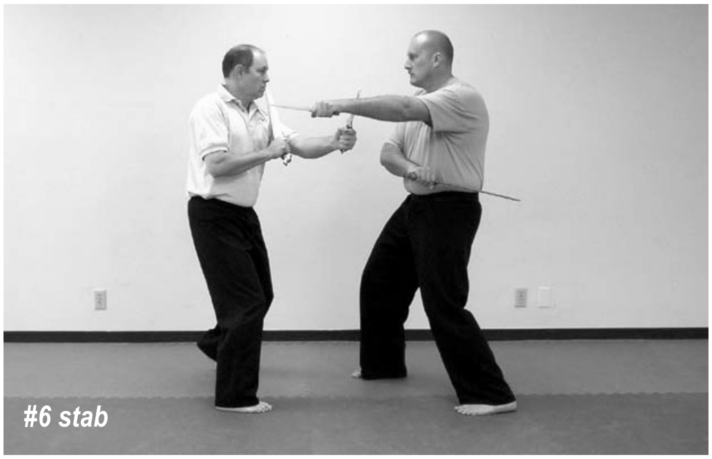
Portland, Oregon 2005

The *continuous defensive espada y daga flow drill* is where your partner inserts a daga action after the long blade action. Here you are defending against both weapons. This drill will sharpen your perceptions and reflexes.

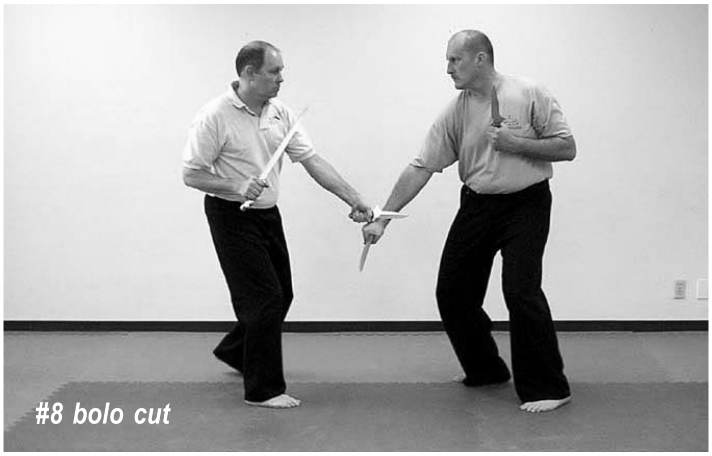




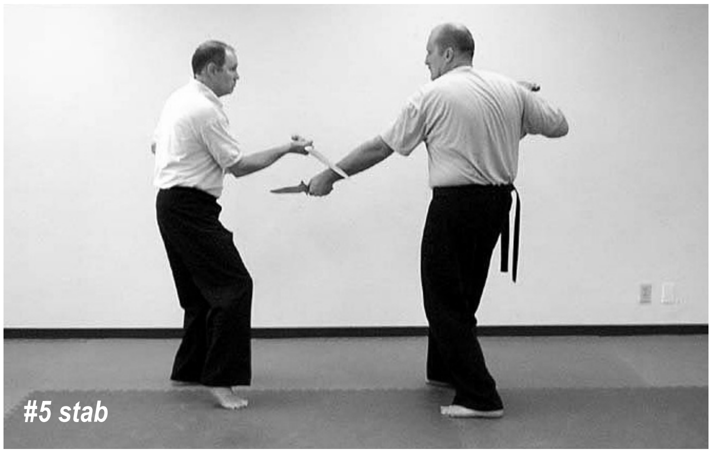
he cuts with #1 bolo



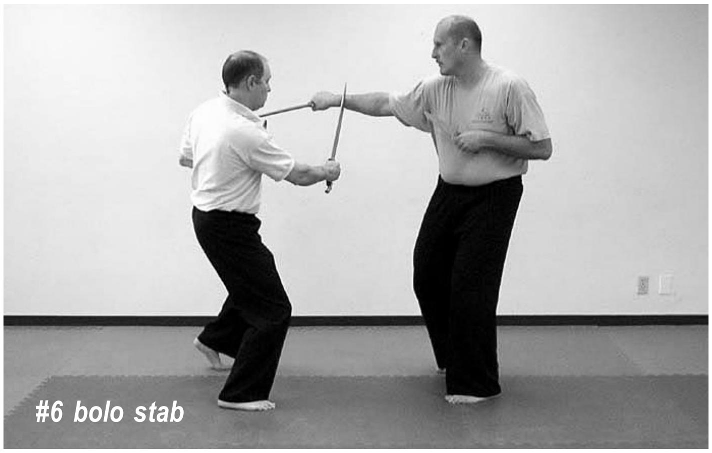
#6 stab



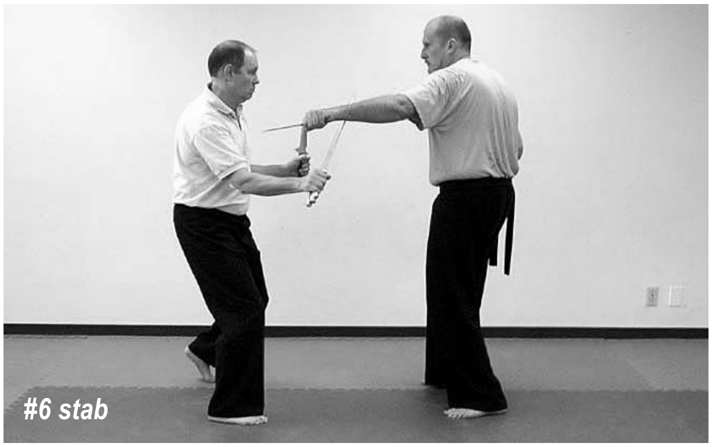
#8 bolo cut



#5 stab



#6 bolo stab



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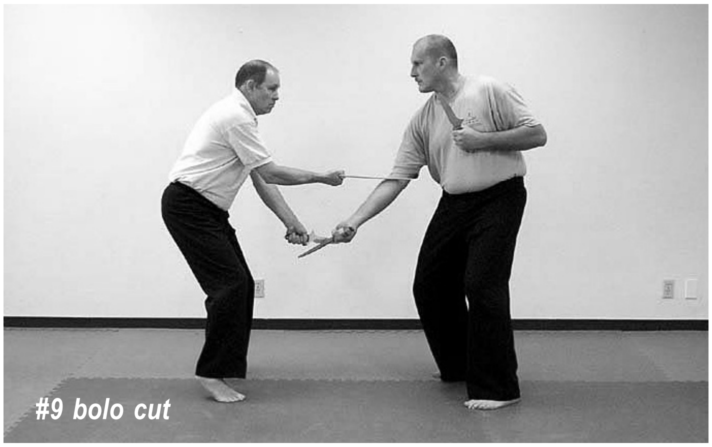
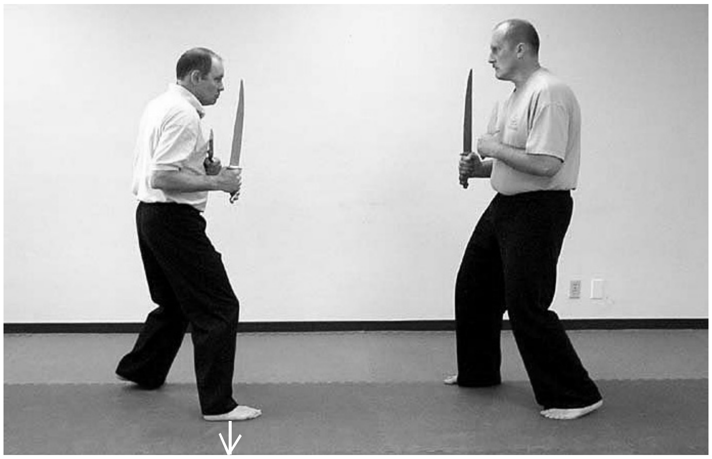


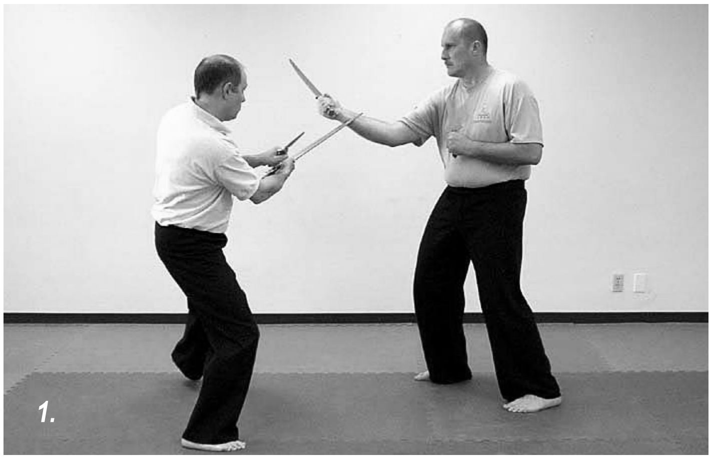
#9 bolo cut

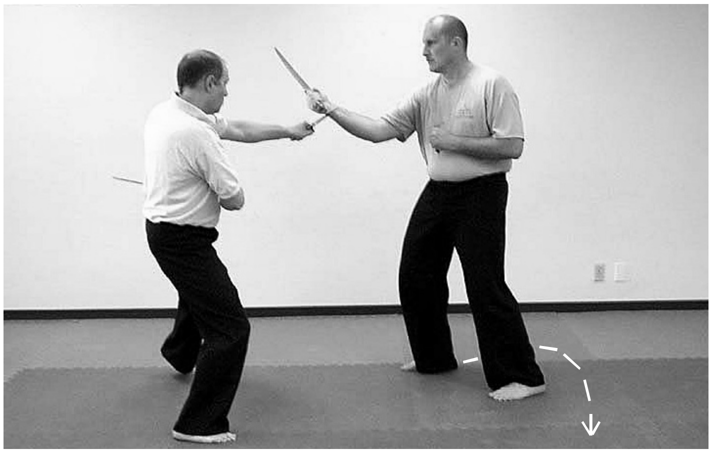
The *six-count drill* is a standard basic drill in Modern Arnis. Done with a blade, however, the stepping pattern becomes different. The basic pattern with the cane goes as follows:

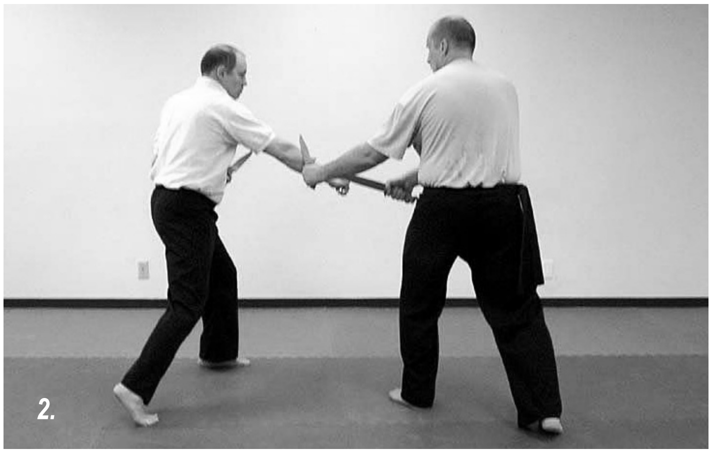
1. Your partner feeds you a #1 - you angle forward, cut through as a defense, check his grip hand
2. You return a #4 at your partner - he steps back, cuts down as a defense, checks your grip hand
3. He steps forward and feeds you a #12 - you angle forward and use an umbrella defense
4. You step forward and return a #12 at your partner - he angles forward, cut through as a defense, checks your grip hand
5. He returns a #4 at you - you step back, cut down as a defense, check his grip hand
6. You step forward and feed him a #12 - he angles forward and uses an umbrella defense

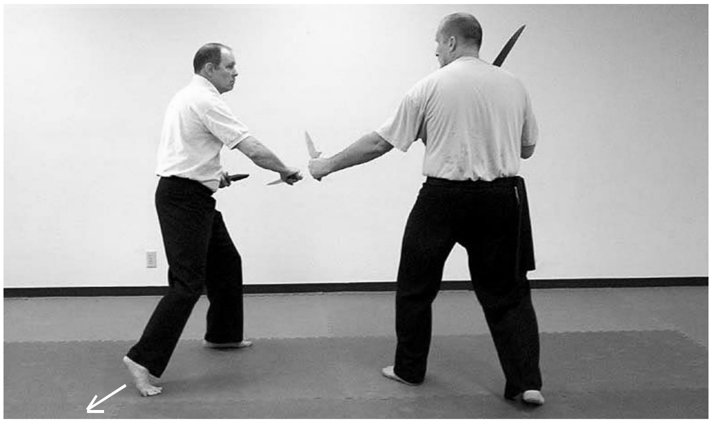
When you use espada y daga, every angle step forward (moves 1 & 3) puts you in range of his daga and is therefore unsafe. Your backward step (move 2) may not put you enough off line for his daga attack if he continues to press forward. These steps are thereby revised for your safety.

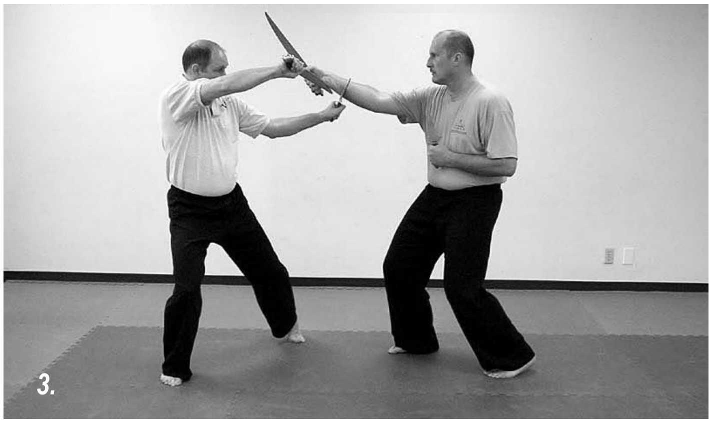




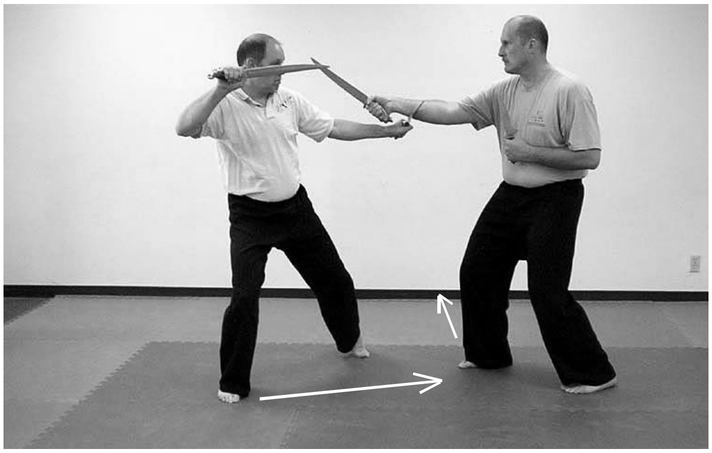


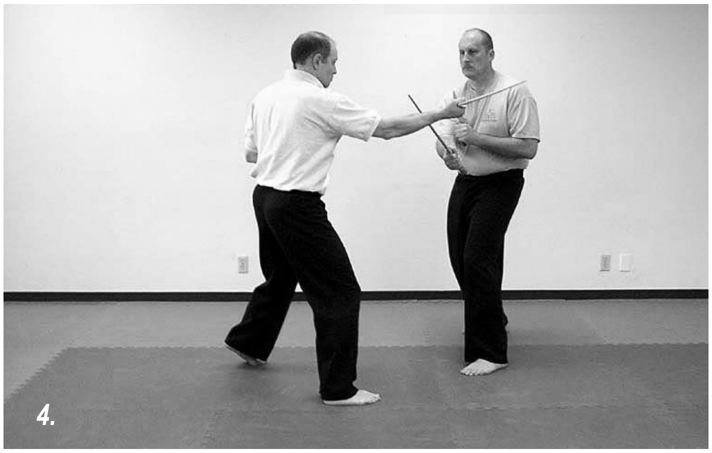






Six-count drill with blades continued.





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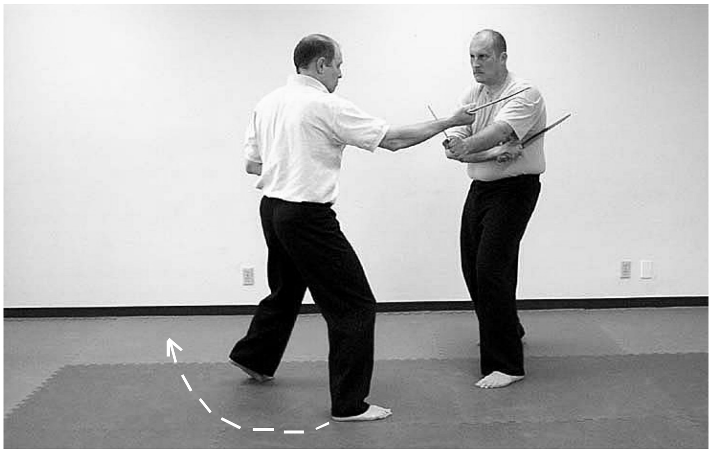

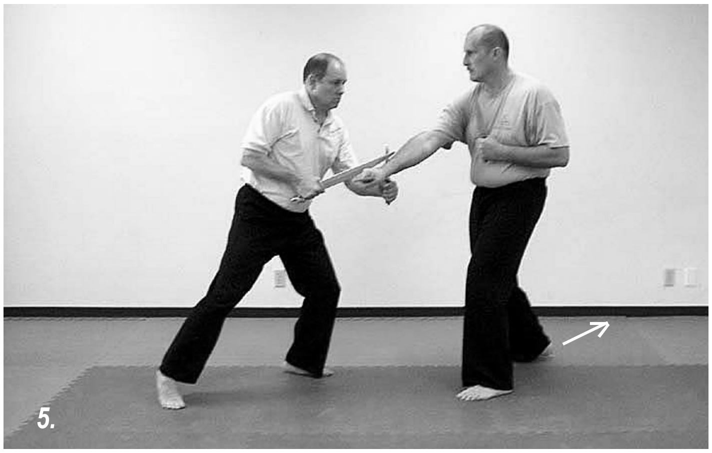

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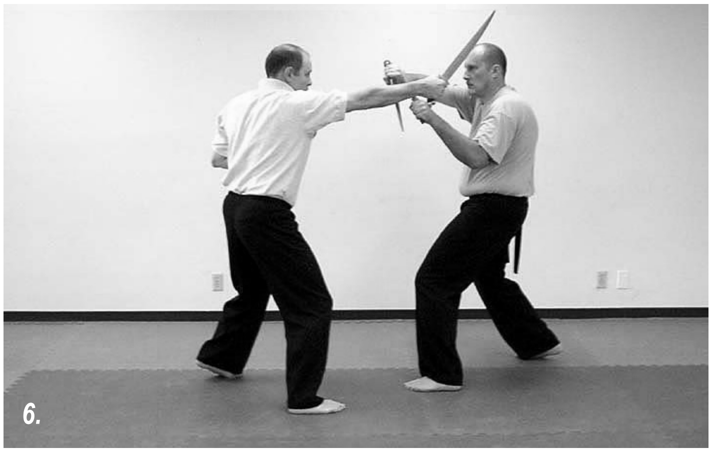

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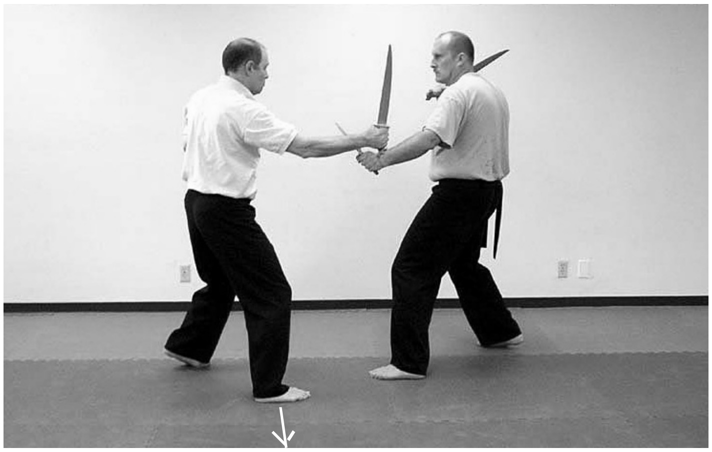

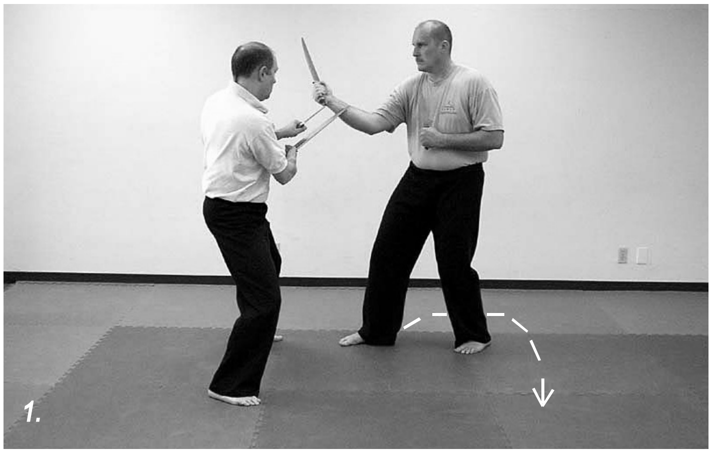

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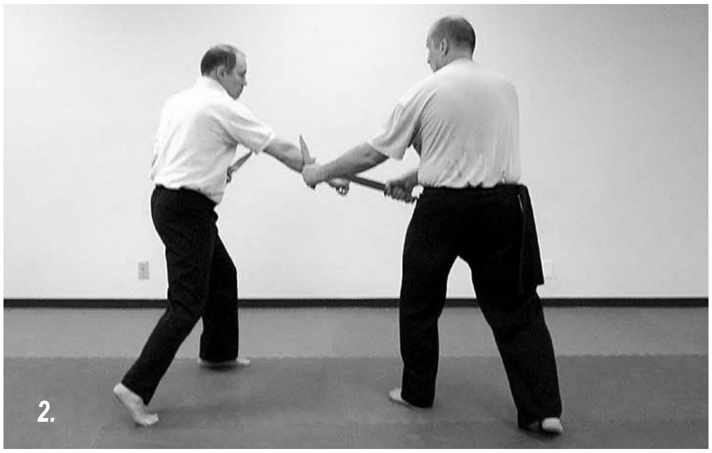

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End Words

Well, there it is. These are the results of my research. I would like to thank the following people for their help and inspiration:

Professor Remy A. Presas - My first instructor in Filipino Martial Arts and specifically in the art of Modern Arnis. It is his teaching that has led the way to all discoveries that I have made in this art.

Manong Ted Buot - My current instructor in balintawak eskrima. It is through Manong Ted's instruction that I am able to see the differences in the different arts which have made up Modern Arnis. Although I am a novice in balintawak eskrima, it has profoundly affected my Modern Arnis and I am thankful for that.

Bram Frank - Bram introduced me to the blade. Prof. Presas taught me the movements but Bram made the connection of the movements to the blade, Prof. Presas' first art. This book was to be a collaborative effort but Bram got into his busy seminar season and so the first edition ended up being mine. The appendix contains some of his future contribution to the second and expanded edition. His knowledge of the blade is all over this book, however.

Justin Mangum & Tom Corsine - As usual these two black belts of mine have had to put up with being the dummies for my experiments. Thanks, guys. You have been more help than you know.

Marie - My wife, for the patience and putting up wiht the late nights I have been working on this project.

Mish Handwerker - Mish is my computer wizard who especially helped me walk thorough the program which made the accompanying DVD.

Roger Agbulos & Stephen Lamade - For their wonderful forwards to this book. I took my literary life in my hands when I sent them this manuscript. They both have been trained in classical espada y daga methods so they would be looking at my work from very experienced eyes. It appears I have passed the test.

Lastly to all of the readers of my previous books. I am glad that I have been able to be of some service to you in your arts. Thanks you for the kind comments which keep me going.

Yours,

Dan Anderson

Appendix - Espada y Daga: The Long & Short Of It

By Bram Frank

The name Espada y Daga brings up many images to those that practice Modern Arnis or other Filipino martial arts. The original image was a warrior or Master of the Fence using a long sword and a knife or dagger either in personal combat or in war. The image most common today is the one of the Eskrimador/Arnisador using a stick in his dominant hand and a knife or dagger in the secondary hand fighting another similarly armed warrior. In current times Espada y Daga in Modern Arnis has become known as a long stick and a short stick. Using a stick should be Baston y bastonette? Baston y daga? What happened to the Espada part? Where's the sword?

The sword is hidden from the normal viewing; it's hidden within the motions that seem to describe stick work. It was hidden in the old days to protect the users. In the modern era there was an aversion within the new society in the Philippines about cutting, about slashing, about use of the blade in combating & fighting other humans, so the truth was hidden. The stick replaced the blade for it looked better. The out of sight out of mind point of view! Sticks got used as practice and as the real time tool. Teaching blade with a stick in its place is overall much safer for the practitioner; no one got cut. Eventually the stick got a life all its own replacing the blade in practice and in real combative situations. That's what Professor Presas would do; use his long stick and short stick to illustrate Crossada: Espada y Daga, Banda y Banda: Espada y Daga and other aspects of the method. And of course if he used a stick it MUST be a stick in real. I mean who uses a sword?

I know Dan has covered this in his part of the book. He's got it all together on using a long stick and a knife and some sword and dagger. He's got it laid out so that the average guy can follow it and make sense of the usage and its progressions. You can see how Modern Arnis Espada y Daga was taught to him and the rest of us in Modern Arnis. It's interesting to note how various peoples see the related past of Espada y Daga and how it relates to Filipino Martial Art.
Please note that nationalism and ethnic pride influence how history is viewed and used.
This is true of any culture from any part of the world and rest assured the victor writes history as seen through the victor's eyes!

Spanish Influence

Dan Inosanto, from The Filipino Martial Arts
"The Filipinos were impressed with the Spanish sword-and-dagger system of fighting, imitated it and soon found the weaknesses of the Spanish style. Their new method, that employed a long and a short stick, eventually assumed the Spanish name of espada y daga, meaning sword and dagger."

Remy Presas, from Modern Arnis Philippine Martial Art
"Historically Arnis incorporated three related methods: Espada y daga (sword and dagger, Espada y Daga is the so called Spanish fighting), which employs a long blade and a short dagger; solo baston (single stick); and sinawali (to weave)". They are so called because of the weapons used in the execution of the techniques."

As a fighting art, Arnis has three forms. One of which is the Espada y Daga (Sword and dagger) in which a long wooden sword and a short wooden dagger is used…what should be emphasized *however is the fact that t he cane or wooden sword is only for practice purposes…for in actual combat the standard weapon is the Itak or Bolo or any bladed weapon which is more suitable and convenient for this kind of combative technique.*

By Graziano Galvani of *Nova Scrimia* *(translated by G.Zanini and A.Goi)*
Spada & Daga: The Real Italian Fencing Art
Espada y daga is the expression used in Philippine martial arts to mean a system of fighting where both hands clasp weapons different in form and length. Nowadays they are often identified with a stick and a knife. There is no need to translate or explain the expression any longer: thanks to the spreading of the Philippine methods in America and Europe, scholars and practitioners of martial arts actually know that it means a system of fighting deriving from western swordsmanship arts which came from the Spanish invaders. Nevertheless, only a few know that it is the best outcome of a century-old school, which had worked it out on battlefields, in duels and fights with no rules: its roots date back to the Celt, Greek, Etruscan and Roman fighting (gladiatura). This system, which had undergone different names all throughout the centuries (schirm, schirmian, scrima, scrimia), was indeed the core of the Italian martial school, that is " l'arte di ripararsi e ben rispondere ai colpi avversi. "

As a matter of fact, most of the tradition about Philippine martial arts comes from a sort of 'convenience marriage' between the ancient Malaysio-Indonesian and the Italian "de armicar" school; the words Arnis and Escrima are short forms of the words used in the Middle Ages to distinguish fighting with arms ("in armis") from fighting with no arms ("sine armis"); as shown before, one of the names standing for Art of Fence was actually Scrima. Moreover, when looking at some Philippine styles of fighting (Abecedario, Etaliano, Precia Punialada, Abierta, Serada, Largo mano, Numerado, Sumbrada, Retirada, etc.), some techniques (strike and parry, alive hand, linear and circular footwork, etc.) and methods even with bare hands (e.g. hubud-higot: exercise standing with the arms in contact, which comes from the 'close combat' dating back to the Medieval school of dagger), one can realize how intensely Scrima has 'contaminated' the local fighting tradition (not only for sword and dagger!).

As one can see viewpoints can be similar or varied but one common thread is that the Spanish systems were different than the other Europeans, that the Spanish and Italian fighting systems had base similarities and that Spanish fighting obviously affected Filipino Martial Art. Professor Presas called it Spanish Techniques: Espada y Daga. My part of this book in conjunction with Dan is dealing with the actual Espada and the Daga, the Sword and Knife part of Espada y Daga. It does exist in Modern Arnis. That's actually using a Sword and a knife.

Professor Presas taught me the art of cutting. He continually told me to not forget the cut. It's almost like the stick and dagger but it's a bit more final more lethal in nature. The motions tend to combine: the thrust and the cut, cutting motions off the thrust and thrusting motions off the cut and using the two tools to accomplish both actions.

The Nature Of Swords

There are many types of swords and many types of knives and the type of sword drastically affected the way the art was used and taught. The time period of use also effects how the sword and the knife were used for the type of sword and knife combinations changed over the years. So before I get into the ***how of the sword,*** I need to talk a bit on the ***why of the sword*** and the motions associated with each type of edged tool.

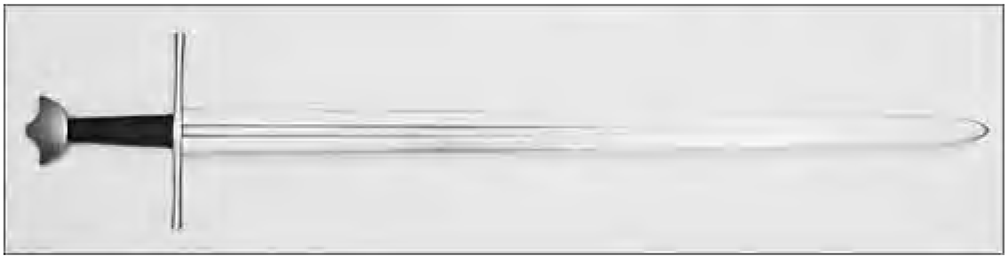
John Clements

Over hundreds of years during the Middle Ages and before, tens of thousands of men used real swords for real life and death fighting. They knew what swords forms worked and why. Their sword makers came up with practical and beautiful styles and stuck with them. In a process of deadly natural-selection (not theatrical play) they tried and discarded those that were inferior and inadequate. As a result, thousands of examples have survived for us that represent designs for facing and defeating a variety of different opponents and armors.

What follows is a simple description and in no way covers all the types of blades that existed, were designed or might cross over each other nor is this a gospel, stating the sword is ONLY like this. It's a *guide only*. Simply put we have three basic types of swords.
(note: The same holds true of the knife:

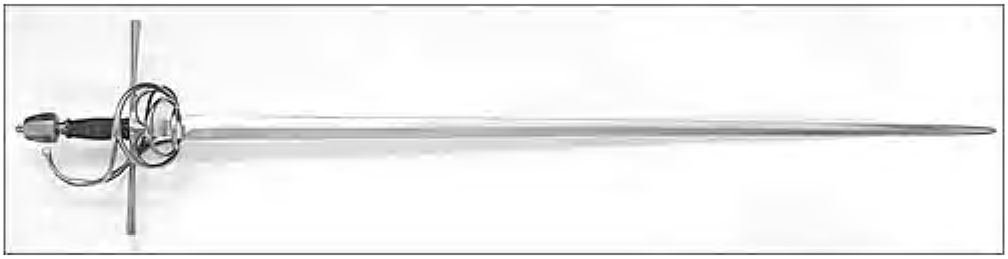
1) the cutting knife*: either single or double edged used to cut with*
2) the cut and thrust knife*: single or double edge that can cut or thrust.*
3) the thrusting knife: *a non edged knife capable of strong thrusts but no cuts.*)

1) *the cutting sword : it has no real thrusting or stabbing ability. Its sides are parallel and it's designed to cut upon impact or with edge contact. Slashing and arcing strikes are most useful with a cutting sword.*



2) the cut and thrust sword: the edges taper down to a point and the sword is capable of stabbing / thrusting as well as cutting with the edge .Slashing, arcing cuts and direct thrusting work well with a Cut and Thrust sword. Shown below is a cut and thrust sword with matching dagger.

3) the rapier or thrusting sword: the blade has no discernable edge and is designed for thrusting not cutting. Spanish rapiers had sharpened edges on the first 10- 12 inches by the tip. Slashing and arcing cuts are not quite pointless but direct strikes to the target are the mainstay. Thrusts and direct stabbing motions are the key to this type of sword.



The European Connection

Many in the Filipino arts get caught up in the urban myth of how Filipino martial art came to be. That myth usually involves everything from its origins to its make up and alleged history. There is a practice and a problem of each FMA practitioner or pseudo-historian continually quoting sources that are historically incorrect or have made urban myth connections as the gospel truth; and with each retelling or 're-quoting' it becomes accepted as fact.

John Clements

Although it is not often recognized or acknowledged, the various Filipino martial arts such as Escrima / Arnis are said to contain many elements of Spanish Renaissance swordsmanship. Frequently, when this is acknowledged, it is often done in a misconceived manner that apparently allows followers of modern Filipino weapon arts to dismiss this influence as either inconsequential or even irrelevant. If there is influence from Spanish Renaissance swordsmanship, it would likely *be from methods of military cut & thrust swords, not the style of civilian thrusting rapiers. Just what these techniques might be, and how they are known to be 16th century Spanish in origin (and not something introduced from 19th century epee fencing) would certainly be interesting for today's student of Renaissance martial arts to discover.*

This is true in many martial arts. I once had a visiting student who was adamant that a Buddha sat under a tree for several years and sprang up and devised some form of Kung Fu fighting art like “Squeaking Mantis berates the Crane” basically the kind that he currently was learning. And the truth in this was that his instructor had told him the very same story and showed him a book where the story was printed. The book was a 20th century book stating the story as a real kung fu story and of course true to real life and since it was in print that proved it was the gospel truth. Faith and urban myth only go so far with me. They might illustrate an idea or concept but to be taken as reality or truth? Let’s just say that many cultures had influence on what we currently know as Espada y Daga. The Chinese had a lot to do with the Filipinos. They have traded with them for centuries. The Spanish were there for several hundred years. Other nations in that region came to the Philippine Islands. While Spain was the regional seat of power in the Philippines many other allied and associated European powers came to the Philippines in trade and travel. All of these cultures contributed to what we call Filipino arts. Some of what was contributed comes not from ancient or olden times but from modern era converging of cultures. (For example: Karate as we know it did not exist before the 1900’s) So let’s get to the way of the sword by a semi-historical view point.

John Clements

As with others like it, the book went on to make the inaccurate and misleading statement that "the Spanish rapier and dagger system of fighting has had a great influence on Filipino arts". Sorry, wrong. The Spanish at the time of Magellan and even later, would not have been fighting with civilian rapiers. The rapier, as we know was a personal weapon of urban self-defense, not a battlefield one. The Spanish/Portuguese sailors and soldiers would have been using military "cut & thrust" swords and fighting in the well-documented style of the Spanish and Italian Masters of the time such as Manciolino, Marozzo, Altoni, Agrippa, and Di Grassi, as well as the highly regarded styles of the Spanish Master Carranza and de Narvaez. The later civilian rapier style simply had not progressed to the point yet where it would likely have been common in the Philippine Islands even during the 1570's let alone earlier.

Additionally, for the Spanish/Portuguese the rapier was very much a weapon of the upper classes, not the common men and sailors who would have been the vast majority of fighters the natives would have encountered. These men would have trusted in the sturdier, quick slashing cut & thrust blades which were far better suited for shipboard fighting than the lighter, thrusting rapier would ever have been (Hollywood pirate movies notwithstanding). Additionally, swords were not the favored or most common weapon of such Renaissance warriors, that would have been left to spears, halberds, falchions and long-knives (an interesting thought...). Sadly, what many Asian martial-art stylists apparently know of European swordsmanship seems invariably to come from Hollywood films, modern sport fencing, and Renaissance-fair stage shows. So, you can't really blame them completely.

John Clements has a point, a historical archeological point. The warriors who traveled did not carry rapiers and rapiers are out of time and context. They were warriors carrying Cut and thrust swords and single handed fighting swords of cutting style. In time, as the Spanish brought in their culture and ways, some of the ways of European courts and street life became known to the Filipinos. This culture mixing would be centered on the cities and areas that were directly controlled by Spain and were the seats of Spanish power. Here you might see rapiers coming into society and within the higher classes' aspect of 'civilized' life. Outside these spheres of influence the best that Spanish culture forced onto the Filipinos would be of the warrior methods not of the gentleman or the courts. This again affected what methods and types of swords and warfare seen and adopted by the Filipinos from the Spanish or Europeans. The fact is that the Filipinos no matter where the influences came from, over what period of time came up with a martial art that is uniquely characteristic to the Philippine peoples: a fighting art rightly called Filipino Martial art.

Obviously swords and blades from many regions would be available to the Philippine people. Because this is a study of Espada y Daga let's only look at European style swords. That does not mean that Filipino fighting arts copied those exact tools or made the same as copies, but that these tools influenced how the Filipino used tools at their disposal and at their ready. I'm going to keep this simple. We are talking of single-handed swords ONLY; not broadswords or great swords, or two handed swords.

European Swords had hand guards usually cross guards, and when held up by the blade looked a lot like a cross. They usually had a pummel and a ricasso. Later on they had finger rings and guards, woven hilts and baskets and other ways of protecting the user's weapon hand. Butt striking was used. Reverse grips were used as well as conventional sword movements.

The first swords were fairly wide bladed with parallel lines to them and a point. This point could be actually pointed or rounded. They were cutting tools with little or no thrusting ability.

Cutting swords need to make contact with their edges and are usually swung in an arc to make cutting contact. Shortened arcs worked well to bring the edges into play on the target. Fullers or lightening and strengthening ridges were put into the swords. (They aren't blood grooves!)

They evolved into swords with tapered lines that met at a sharp point and could be used for cutting and thrusting. These are the swords we most easily recognize as swords. These are the deadly tools of the trade: people killers.

Then we get the most misrepresented, misused, distorted and abused by movies, screenwriters, novels and pseudo historians: the rapier, a long thrusting sword with little or no cutting capability at all. Theses eventually became short swords, small stabbing only tools used by gentlemen in European communities to prove who was a better person by maiming or killing each other. Short swords have no place in the history of Espada y Daga. Now each of these swords had many themes and variations but these are the three main classes we will see had any influence on the Filipino interpretation of Espada y Daga.

There are combat swords and "physical interpersonal" (dueling) tools. They are not the same thing. Dueling tools cannot be used for combat but combative tools might get used for dueling. I know the movies like to mix this up and of course they don't want the famous actors hurt during filming. And of course the movies need it to look good for the audience. A combat tool or weapon must work on any angle of attack, at any time or from any position. Dueling tools can involve intricate motions, non-lethal responses and a certain amount of technical expertise. Cut and Thrust swords and cutting swords are combat tools. Rapiers are interpersonal fighting tools. To the European fencer – sword fighter, Espada y Daga covers all three types of swords and the accompanying knives.

What we in the West and in Modern times know as Filipino Espada y Daga is essentially based on European fencing; that is fighting with sword and dagger / knife. This style uses a numbering system with angles of attack: both cutting and thrusting. Using the first group of swords we encounter the idea of a cutting Sword. Anything in the path of the Sword gets cut. That's pretty simple. The combatants in this period used Sword and shield or sword and buckler, a very small shield. The shield was used defensively or offensively. Unfortunately a shield's best moves are defensive and limit second hand fatal counters.

One can't just abandon the idea of the shield because of the stated fact the sword was a cutting weapon. If one had no shield to deflect, stop or redirect the opponent's sword one lost one's arm or hand or died. So we replace the shield with a knife: a cutting knife that allows one to deflect and counterattack the opponent within the act of fighting. Knives had sharper points than swords at this time so stabbing or thrusting with the knife is practical. Because of the Swords reach and weight, and the fact that it is a cutting tool, body motion is important along with stepping in and out of the attack zones. As one stepped with the cut, again based on the sword must be swung or struck out at an opponent, one used the knife to check or counter the opponent's weapon hand / arm and allow for a second attack. The Sword attacked the opponent's body and the knife attacked the opponent's weapon hand. Blocking with the sword could be re-enforced by use of the knife hand behind the flat of the sword. When done in Modern Arnis it looks like Single Sinawali done primarily with the right hand, and the left hand only occasionally checks or intercepts the opponent's weapon hand so that the main tool in the right hand can launch another attack. Both tools are seeking cutting paths. Edge orientation is more important than coming to point. In Modern Arnis, Banda y Banda (side by side) are also cutting motions that allow for both tools / weapons to maintain edge orientation.

When we move to a cut and thrust weapon the rules of engagement change a bit. Now after contact we can poke or thrust. In the method of a cutting tool one must complete an arc or use the edge in constant contact. With cut and thrust, edge contact could be lost for as one left the contact patch one could immediately come to engage one's point. Now one could pass and cut and immediately go into a thrusting motion. In Modern Arnis this can be seen in the Palis Palis concepts. We redirect and cut the attacker's motion and upon the end of the redirect we thrust the blade into the opponent's zone. Both hands can do this whether it is the knife or the Sword. Edge orientation can lead to point and point orientation can lead to edge. This is one of the deadliest ways to use Espada y Daga for all motions can inflict damage or fatal blows.

The change to Thrusting only is a major change in concepts. Now body shifting and angulations come more into play. A slight change in angle can open a seemingly small hole in one's defensive zone but to a thrusting tool it's a giant "GO ZONE". "BAM!" you are stuck. Thrusts were the most direct path to the target. Almost all of Modern Arnis' versions of Espada y Daga allow the thrust to be used. Palis Palis (the art of going with the flow) opens up a window within the arc to thrust.

Cosssada as it opens or closes the plane of travel allows for he thrust. Sinawali allows access to the thrust.

John Clements

Anyway, the material as written (in most Filipino Martial arts historical mythos) makes the usual mistake that many proponents of admirable Filipino arts seemingly do. It assumes it was the rapier, instead of the Renaissance cut & thrust sword, which had influence on their arts (without really knowing exactly what either weapon is or how they're actually used). Not only this, but the obvious techniques of Filipino stick fighting utilize little thrusting comparative to the rapier and instead rely predominately on shorter, close-in strikes. These are clearly techniques completely inappropriate for the extra long, virtually edgeless rapier favored by the Spanish. Thus, Filipino techniques are not reminiscent of the vicious and elegant European rapier, but only perhaps of the sophisticated and highly effective Renaissance sword & dagger form. Just what any of this influence may be has yet to be substantially identified or documented by anyone. However, that there were leading proponents of Filipino who arts in the early 20th century did study modern sport fencing is a fact. What effect this sport exposure may have had on their methods of teaching is another matter for speculation, but certainly it is no evidence of "Renaissance" skills. After all, modern sport fencing (i.e., foil, epee, sabre) is far removed from its martial origins in Renaissance swordplay and for more than 150 years has not been about self-defense or been taught as a killing art.

There is a historical note that is very important. The Spanish were unique in their use of the blade.

Maestro Martinez

To fully understand the old Spanish treatises on swordsmanship, it is essential to comprehend the mindset, character, culture, religious, philosophical, and political environment in which this school developed. It is also requisite to have academic training in classical fencing with its applications in personal combat. As with other period treatises, it is not enough to just read and/or translate them. Maestro Martínez has clarified the modern myths and misconceptions which have created a completely erroneous view of this school. He presents the Spanish system in a more comprehensible form to students coming from a modern frame of reference.

The term given to Spanish swordsmanship is "La Verdadera Destreza." This phrase cannot be translated directly, but its closest meaning is "The True Art and Skill." More than mere combat training, Spanish swordsmanship is the art, science, philosophy, and experience that evolved from the genius of master swordsmen.

Their Rapiers (those of the Spanish) were fully sharp on the first 10-12 inches of the blade and were capable of slashing or cutting. They also tended to use the wrist as a fulcrum to bring the blade into action or play. This motion is called up / down. Anyone who has trained with Professor Presas has encountered the up / down. This action is a carry over from cut and thrust and cutting swords, used by the Spanish rapier and is usually applied to the opponent's wrists or hands within the flow of action. This is exactly what Professor Presas used to do to me as I would be training with him; we would do Espada y Daga and in the middle of the flow he'd up/ down my hands. It's very effective and with a stick it hurts, with a blade it could be the end of the encounter. This is a technique that is not used in other fencing styles because their swords were incapable of the cutting motion. (not that a tip rip with a regular European rapier was pleasant, it could be painful and cutting!)

Espada y Daga with blades is not as clean or black and white as one would expect. There are several perspectives on use of the tool and how or where influences actually came from. The length of the long tool and the length of the short tool truly changes ones personal use perspective and actions. Add to this the difference in the type of tools available be it cutting or thrusting and a multitude of variations on all levels are found to exist. Professor used to call this ***Spanish Fighting*** and I can reasonably assume that he called it such because it came, as he knew it, from the old methods of Spanish Fence: Espada y Daga or use of the Swords and Knife and this is what he was taught by his grandfather.

Espada y Daga sometimes looks like single Sinawali with an occasional thrust put in. Single Sinawali with each arm alternating in a flow, or with multiple thrusts put in as the sword arm or long tool clears the way. Sometimes it looks like Single Sinawali with Tapi Tapi put in as the knife is continually trapping. Other times it looks like Double Sinawali with both weapons weaving a dance through the air in an intricate pattern. Or even double handed Palis Palis as the knife hand redirects the point of the incoming attack and the sword arm follows the direction of the redirect; of course ending up in a Tusok, a poke or thrust.

The Spanish also used movement differently than other fencing styles, Body shifting and body angulation was very important. Many other styles use a technique or upper body motion into an attack while the Spanish create a void and let the attack fill it.

Maestro Ramón Martínez : The Demystification of Spanish Sword Fighting
Unlike other systems of swordsmanship La Destreza is based on movement and not solely on technique. What is meant by movement is specific actions of the weapon and body. Each technique (treta) in La Destreza is formed by a combination of movements that compose the technique. As in dancing each step is learned separately, and when performed there are enumerable combinations that create the dance. So it is in Spanish swordsmanship; the varied combinations of movements create techniques (tretas).

The question arises: What is the purpose of the study and application of geometry to swordsmanship? The importance and relevance can be seen in the study of geometry itself. From a text book on geometry;

"Plane geometry as usually taught has several primary objectives. The most important are: (1) to develop an understanding of the meaning and nature of mathematical proof; (2) to improve the quality of thinking in non-mathematical situations; (3) to further develop mathematical concepts of an arithmetic and algebraic nature; and (4) to provide an understanding of plane and space relationships for a better appreciation of nature and the arts as they apply to daily life."[2]

Of particular relevance to the study of La Destreza are points two and four. Point two is key to training the swordsman to achieve a manner of thinking that will aid him in analyzing a given combative situation and act upon the circumstance in a logical manner. Geometry was used to train the swordsman to think logically, methodically, and unemotionally. It enabled the swordsman *to develop a coolness and detachment necessary for the implementation of this scientific method. Point four is applicable to generalship as will be discussed later in this article.*

In reference to the geometry of swordsmanship in "La Destreza" Don Luis Pacheco de Narvaez states; "Finalmente quiero que entedays, que el fin de poner La Destreza en demonstraciones, es para que procedays con mas conocimiento." (Finally, I wish you to comprehend that the end to which La Destreza is placed in demonstrations (proofs) is in order that one may proceed with more understanding.) What does Narvaez mean by this? Narvaez is clearly stating that the geometric proofs are set forth to enable the swordsman to see how the placements of the body, arm or sword are most effective in relationship to adversary's body, arm or sword. The proofs show how movement can be applied efficiently. When this is transferred into practical application the swordsman can proceed with conviction in the resulting success of the technique.

The stance, attack and defence, are all within a circular concept. All fighting takes place within an imaginary circle on the ground. According to Girard Thibault in his treatise Academie de l'Espee (1628), the circle's diameter is determined by the length of the swordsman standing straight with his heels together having his arm and index finger extended over his head. The distance from the ground to the tip of his extended index finger is the diameter of the circle. According to Carranza and Narvaez, the "Diestro" as the swordsmen are called, assume an upright, semi-profiled posture with the heels slightly apart. The arm is held straight forward at shoulder level holding the sword with its blade parallel to the ground and menacing the adversary. The points of the swords are held in front of each other's sword hilt. This is what determined the diameter of the circle.

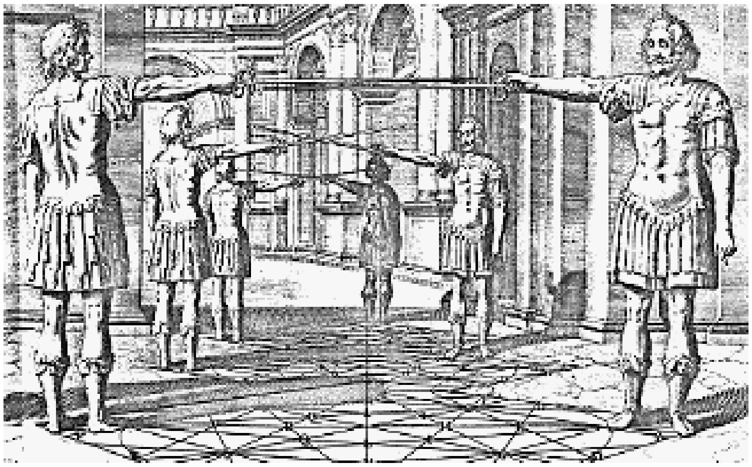


Figure 1a: Thibault's circle

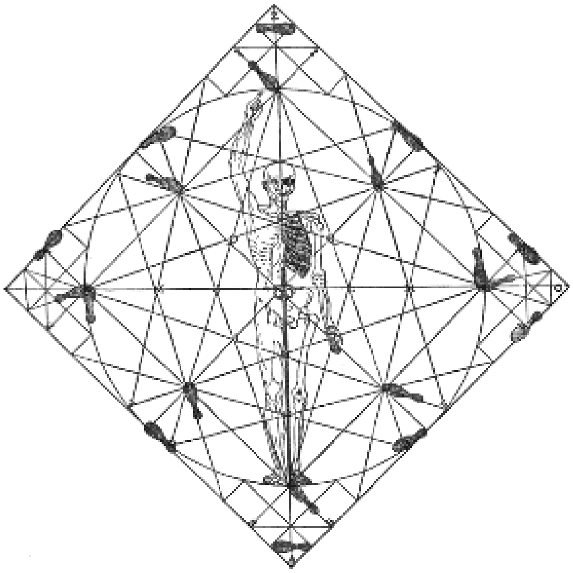


Fig. 1b: Thibault's circle

The idea, use and classification of Espada y Daga as we know it today is actually an amalgamation of Spanish, Italian, European and Philippines fighting ideas merged into a nebulous, ever changing fighting art that reflects the instructors and students exposure by time and place to various styles and inputs. This is reflected in the area of motion and movement as well. One can see from Maestro's comments that the art of Spanish Fence was a serious matter with body positioning being very important and it is as Professor Presas used to talk of all the time: Body shifting, body angulation and stepping is supremely important. Many styles of Filipino Martial art do not move within the stepping. They step and then do a technique. Modern Arnis body shifts within the stepping and continues to do so as the technique unfolds.

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The contemporary Italian schools of swordsmanship focused mainly on set techniques. There are a variety of "Guards" that are merely static postures from which to launch an offensive or counter offensive action. The later modern fencing definition for the term "Guard" does not apply here, as these 16th-century positions did not guard the swordsman at all.

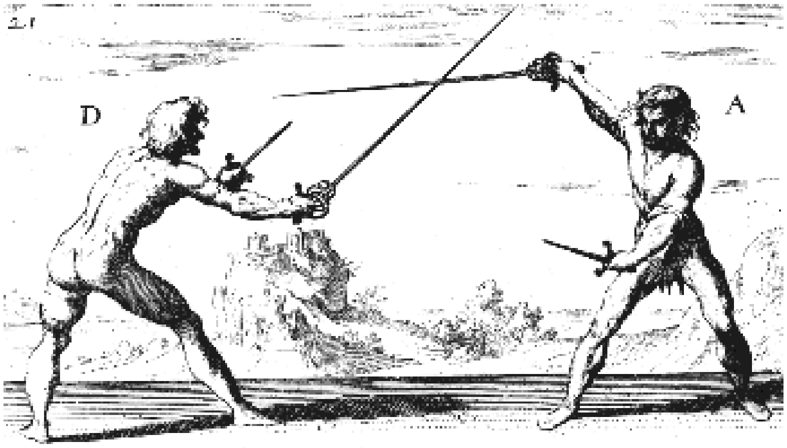

Fig. 6: Guard position from Capo Ferro

The swordsman will shift from one posture to another, looking for an opening in the adversary's defense or seizing an opportunity for an attack as the adversary is changing postures. The swordsman will also attack into an oncoming attack while closing the line of attack (time hits), also known as stesso tempo where the parry and the attack become one.

In contrast La Destreza has only one posture, which is truly a defensive stance. A stance that keeps the adversary at bay by a continual threat with the sword's point is defensive. It creates a strategic problem for the adversary who must penetrate that line of defense to be able to attack effectively and do it with out injury to himself. An attack will not be met by a counter-attack as in the Italian Schools, but will be answered by moving to a defensive position while at the same time controlling the adversary's weapon with the Diestro's own weapon.

This would seem to be the same as in the Italian Schools but it is not quite. The difference being that the Diestro secures his defensive position by moving away from an attack rather than attacking into an attack. It is similar to the manner in which a bullfighter deals with the attacking bull. As the animal attacks the bullfighter veers away at an angle, steps around from the onslaught, and thrusts the "banderillas" (long decorated darts) or "estoque" (sword) into the bull in one fluid sequence of movements that constitute this particular technique. To put it in simplistic terms, Italian swordsmen see that the best defense is counter attack into the oncoming attack.

(Salvator Fabris in his treatise of 1606, De lo Schermo... advises that the only sure manner in which to fight is to meet your adversary's body at the same time it comes forward.) Spanish swordsmen see that the best defense is not to move their body into the path of the attack but to move the body away and shift their weapon towards the oncoming weapon thus covering the line of attack by engagement, opposition or simply placing their sword in a manner to cover the line of attack.

Another difference between the Italian schools and the Spanish school is in the management of the weapon. In the Italian schools, techniques such as cuts or thrusts are classified by the direction from which they travel such as diagonal cuts (squalembrato), downward cuts (fendente), descending thrusts (imbrocatta), and upward thrusts (stocatta). In La Destreza cuts are classified by the type of movement executed by the swordsman and not from the direction that they travel.

These are from the shoulder (arrebatar), elbow (medio tajo), wrist (mandoble). Thrusts (esotcadas) are not classified. They are executed from all angles depending on the placement of the weapon and the swordsman's body in relation to the adversary.

In the defensive manipulation of the weapon itself there is also a marked contrast. In the Italian schools defensive techniques (parries) are never clearly defined, but are apparently intended to obstruct or block the attack. La Destreza has always clearly defined the defensive techniques with the weapon as a redirection or rerouting of the offensive weapon by the placement of the Diestro's weapon against the adversary's. The positions are not fixed or numerically designated. They can be applied in an infinite variety of ways. All that is required is to make contact on the adversary's blade with the strong part of the Diestro's blade and sword guard. This technique is called Desvio.

Professor Presas used to say, *"You must body shift, you see? I am ready. You see? When he strikes at you, you are already there!"* As in the difference between Italian and Spanish fighting which to an outsider looks the same, we can see the differences: the same differences between Modern Arnis and other Filipino styles. Many of them have set beginning and end positions. Some actually have Guard positions. Professor used to say, *"Oh. If they do this they must strike at you here. They tell you what they will do. You know this already."* It is the same in that as in old Spanish fighting we have no multiple guard positions just one basic position to move from. Our stepping and body shifting and angulations give us the openings to counter an attack rather than a set response to a static position. This is especially true in Espada y Daga. Something to be asked is this: why is it successful?

More to the point, the questions that must be asked are:

1. If this Spanish system of swordsmanship was so ineffectual, artificial, and absurd, then why did it last virtually unchanged throughout its more than three hundred year history?
2. How was it so successfully practiced by Spanish swordsmen, not only in their native land but against swordsmen of other nations?
3. Why were Spanish swordsmen feared and respected as extremely dangerous duelists?
4. Why was Spanish Sword work so effective in actual combative situations or warfare?
5. If Spanish Sword fighting and Sword and Dagger fighting were so effective, isn't it a basic tenant that Filipino Sword work being bred from the Spanish equally effective?

Maestro Ramón Martínez : The Demystification of Spanish Sword Fighting
Spanish swordsmen attack and defend by stepping around each other (Compases) along the circumference of the circle. The swordsmen attempt to create an opening in each other's defence by varied changes to the rhythm, tempo, and distance. They attack or defend by stepping, passing, or crossing the circle at angles to each other using chords. Diestros never do this in a linear manner directly at each other. Given their stance, the outcome of impalement by attacking on the diameter would be unavoidable. Narvaez states, "Por la linea del diametro no se puede caminar sin peligro." (Along the line of the diameter one can not walk without peril.)

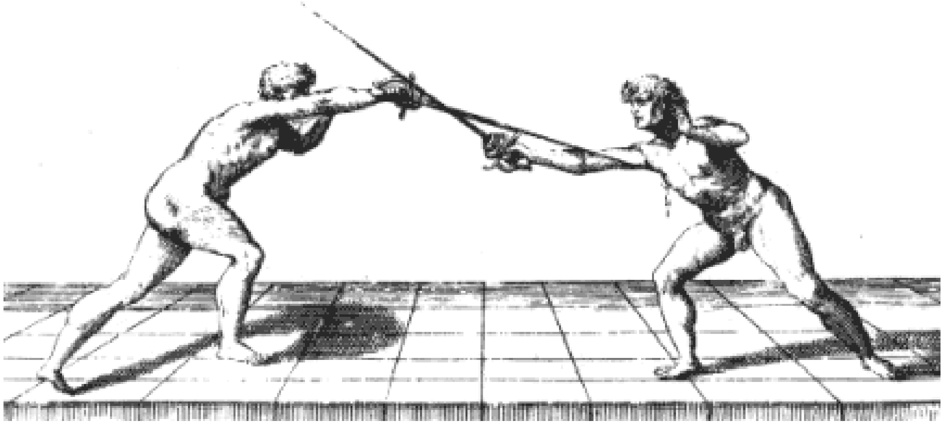

Fig. 7: Stesso tempo from Fabris

All attacks, either by cut or thrust, are always executed at an angle to the adversary on either side of the opposing blade. The chords of the circle indicate the angles from which both offensive actions and defensive positioning are the most efficient. The swordsman does not predict the adversary's response. The responses are set up and caused by strategic movement as Narvaez states, "ganando los grados al perfil" (literally, gaining the degrees on the profile, i.e., finding the best position for an attack). This is accomplished by sophisticated footwork which is essential to the mastery of the generalship required in applying the geometry with deadly effectiveness. Narvaez's term for this generalship is "Llave y gobierno de La Destreza" (Key and government of destreza). If the Diestro has accomplished a high level of skill he will be able to command the movements of his adversary by the subtle movements and positioning of his own body. By leading his adversary in this manner the Diestro will be able to create the appropriate angle to launch an offensive action at a moment where his adversary is in a vulnerable position.

Endnotes

[1] Clagett, Marshall. Greek Science in Antiquity (Barnes & Noble, 1994) p.53.
[2] Schacht, John F. and Roderick C. McLennan. Plane Geometry (Henry Holt & Co., 1957) p.v.

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